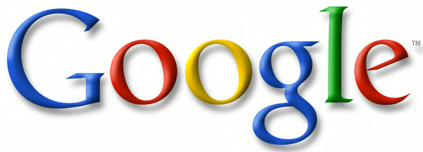

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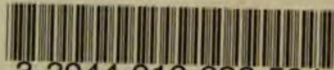

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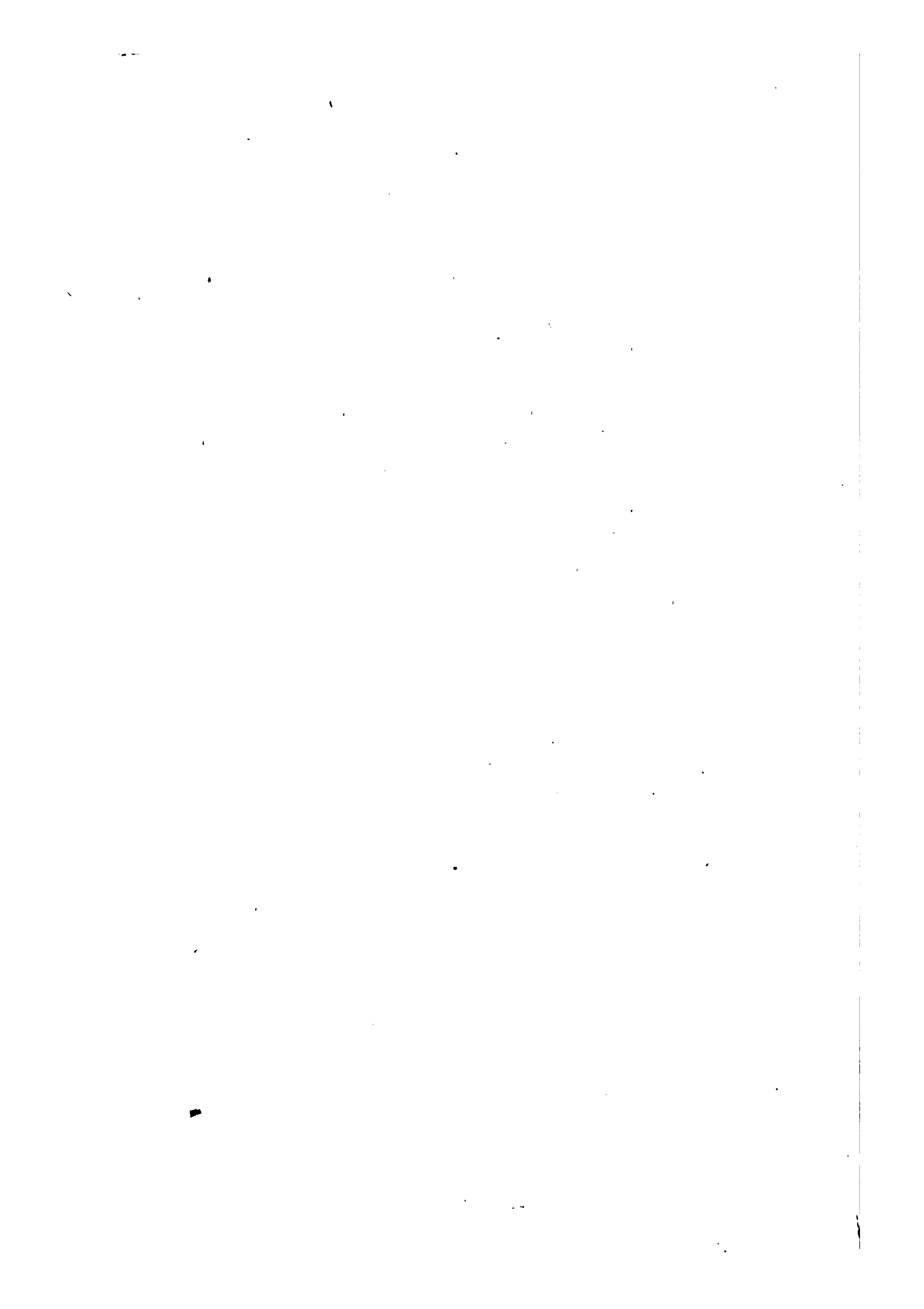

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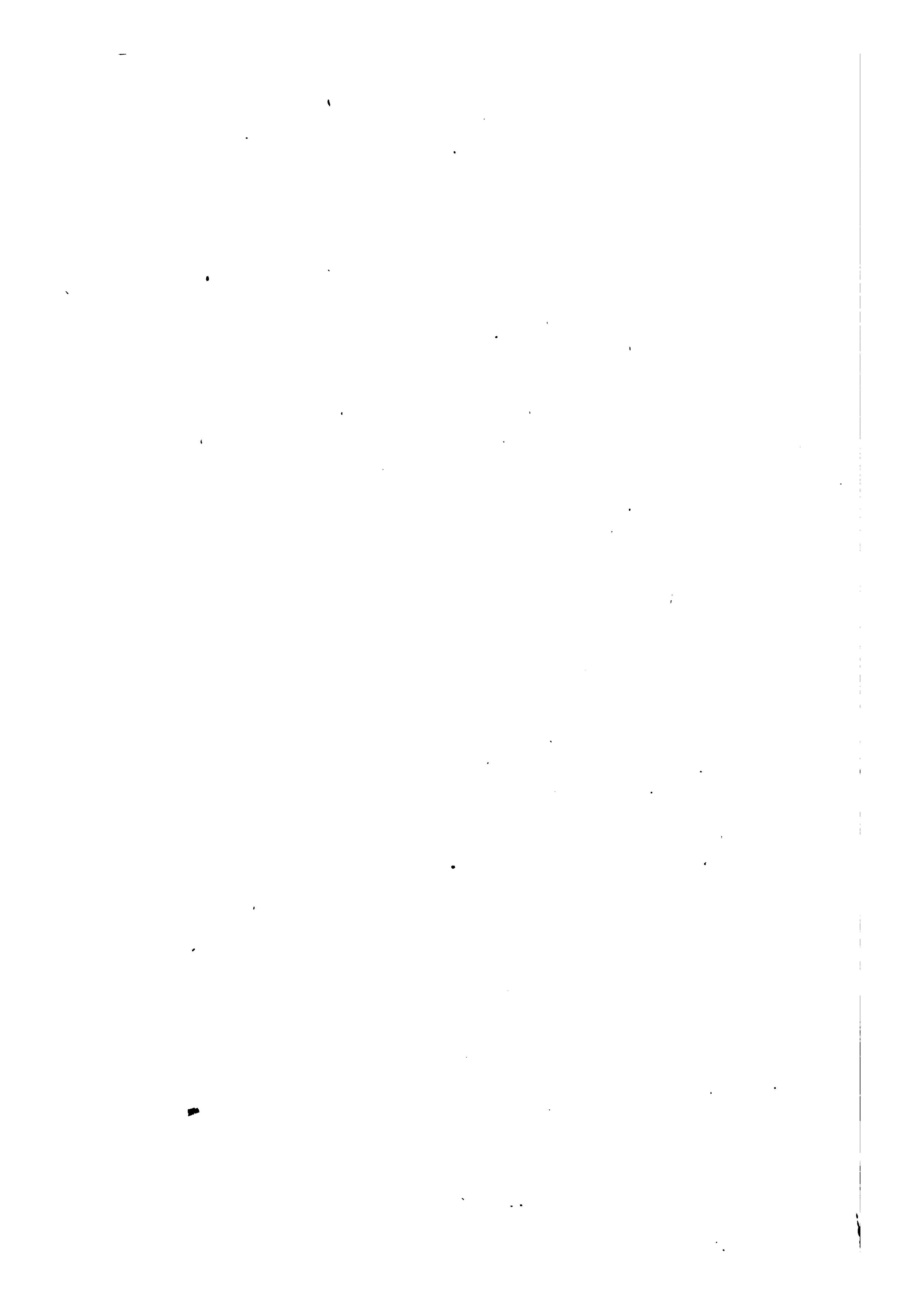

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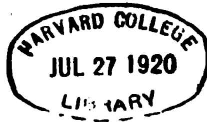

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An Echo

Never sleeping, still awake,
Pleasing most when most I speak;
The delight of old and young,
Though I speak without a tongue.
Nought but one thing can confound me,
Many voices joining round me;
Then I fret, and rave, and gabble,
Like the labourers of Babel.
Now I am a dog, or cow,
I can bark, or I can low;
I can bleat, or I can sing,
Like the warblers of the spring.
Let the lovesick bard complain
And I mourn the cruel pain;
Let the happy swain rejoice,
And I join my helping voice:
Both are welcome, grief or joy,
I with either sport and toy.
Though a lady, I am stout,
Drums and trumpets bring me out:
Then I clash, and roar, and rattle,
Join in all the din of battle.
Jove, with all his loudest thunder,
When I'm vext, can't keep me under;
Yet so tender is my ear,
That the lowest voice I fear;
Much I dread the courtier's fate,
When his merit's out of date,
For I hate a silent breath,
And a whisper is my death.

— Dean Swift.

THE ECHO-DEVICE IN LITERATURE

I

THE INTRODUCTION OF THE ECHO-DEVICE INTO ENGLISH LITERATURE

"Dear Pan,
Drawing the pipe over thy lips,
Abide here,
For thou wilt find Echo on these sunny greens."

It was very simple and easy for the human imagination to conceive a person in the distance, returning a mocking answer to loud shoutings. As most good things in modern literature and life find their parallels in Greek civilization, so here we find the earliest written personification of "the mountainrock's child Echo," in the "Hecuba" of Euripides (425 B. C.).[1] And also in the Greek we find the first echo-dialogue in literature in the complete metrical form in which it will later be defined in this paper.[2]

The echo-dialogue has been prominent and frequent in literature — in English as well as in that of other nations. English literature, of the Renaissance, owed a great deal in form and phrase, in technique and in substance to continental forms. The echo was commonly introduced into pastorals, and was, whether appearing in the scene of a dramatic piece or in an isolated sonnet or lyric poem, a product of conscious care and precise artistry. It was a sophisticated element, — and like most sophisticated elements came from the French and the Italian. But if we try to trace origins we go back and back until we lose ourselves in the night of time. Back to the Greeks we go,[3] and there in the famous Anthology which Dr. Johnson used to translate before breakfast we find a poem of the poet Gauradas, evidently dating from the Byzantine period, a period — it is to be noted — of conscious artistry, and a poem — it is likewise to be noted — written by a man with a reputation for metrical whims,

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[1] *Agamemnon* hastens in answer to Polymestor's cry for rescue:

Hearing a shout, I came; for in no whispers
The mountain-rock's child Echo through the host
Cried, waking tumult. Knew we not the towers
Of Phrygia of the spear of Greeks had fallen
No little panic had this clangour raised.

This in the Greek reads:

Κραυγῆς ἀκούσας ἦλθον· οὐ γὰρ ἥσυχος
Πέτρας ὀρείας παῖς λέλακ' ἀνὰ στρατοῦ
'Ηχὼ διδοῦσα θόρυβον· εἰ δὲ μὴ φρυγῶν
Πύργους πεσόντας ᾔσμεν 'Ελλήνων δορί,
Φόβον παρέσχεν οὐ μέσως ὅδε κτύπος.

[2] There is one in an old Arabic manuscript, which, however, does not personify the echo: "I came to the place of my birth, and cried, *The friends of my youth, where are they?* And an echo answered, *Where are they?*"

[3] William S. Walsh: "Handbook of Literary Curiosities" (p. 261), suspects that the actual echo-device was used by Euripides in his lost drama *Andromeda*, "as indicated by Aristophanes' ridicule of it in 'The Thesmophoriazusae' (B. C. 410) ll. 1056–1097, ed. B. B. Rogers, 1904."

repetitions, and palindromes. (The following has been transcribed into Attic Greek:)

ὦ παρὰ τοῦ Πανός
'Ηχὼ φίλη μοι συγκαταίνεσόν τι. — τί;
'Ερῶ κορίσκης ἡ δέ μ'οὐ φιλεῖ — φιλεῖ.
Πρᾶξαι ὁ καιρὸς καιρὸν οὐ φέρει. — φέρει.
Τὺ τοίνυν αὐτῇ λέξον ὡς ἐρῶ. — ἐρῶ.
Καὶ πίστιν αὐτῇ κερμάτων τὺ δός. — τὺ δός.
'Ηχώ, τί λοιποῦ, ἢ Πόθου τυχεῖν. — τυχεῖν.

A free translation of this would read:[4]

Pan Deems to Speak
Beloved echo wilt thou favour me to some degree?
To some degree?
A little maiden I adore; not me, however, she doth love.
She doth love.
For loving Opportunity ne'er the moment fit does come?
It does come!
Thou therefore tell her I adore her.
Ay, adore her!
To her a trifling pledge of coins give thou.
Give thou!
Echo, what remains but my yearning to obtain?
To obtain.

That we find the echo-dialogue in the Greek is significant in one degree only. Our records of Hellenic civilization are reasonably complete, — far more so than those we have of other ages. Minerva may have sprung full panoplied from the head of Jove, but Grecian culture did not appear in any such instantaneous fashion, a sudden intelligence in a war-like and barbaric age. Athens had its forerunners no less than Paris, London, and Berlin. That previous obscurity prevents our having earlier records is no indication that the echo-dialogue, as any other form in art, architecture, or literature, did not previously exist. In the full light of an age of effulgence a great deal of trivial detail is shown, in darkened centuries much is lost, and only the broader things of greater moment remain. Earlier echoes may have gone off into darkness and never returned to the light. It is then very probable that there may have been occurrences which we cannot discover. And yet all of this fanciful construction of probabilities may be entirely wrong. What time more likely for the invention of curious artistic devices than a period of mere inventiveness following a great outburst of song, and true lyric invention? Was not the age of those whom Dr. Johnson called the "Metaphysical School" — where we find many echo-verses — such a period? Does not the Byzantine period, in which this poet Gauradas has been placed, come under the same classification?

[4] Very difficult to translate on account of the character of the Greek verbs, where the subject and object are so often implicit. This was translated into Latin by Hugo Grotius in 1799:

Pan loquitur
Echo docebis mene quae volo? volo.
Amare me, sed non amari ama? Ama.
Fruine tempus ut queam dabit? dabit.
Fer verba amoris signa quem feram? feram.
Fidem sed auri te rogo duis, duis.
Echo quid ultra restat? an frui? frui.

We do know at least that the use of an actual verbal echo in literature dates from the Greek Anthology and the Byzantine period. Further than that its history can be briefly sketched. It first appeared in Western Europe, in the French in the poems of a thirteenth century Trouvère of Arras, and then in the Elizabethan period became extremely popular and its use spread to Spain and England, usually as a complement of pastoral poetry. In England, however, after its first introduction in "The Princely Pleasures of Kenilworth Castle" (1575), it got into the drama, where it was used for humorous effect, as a terror device, and as a reflection of important, or fatalistic, introspective ideas. It was distinctly an irregular and artificial type and, since the advent of "the classical rule" of the Eighteenth Century, has almost completely died out, except in *vers de société,* where its use is doubtless related directly to similar occurrences in Elizabethan sonnets and other lyric poems of courtly compliment. Its strangest manifestation, however, is its recent almost inexplicable appearance in German war poems of the present day.

Before we proceed further with the subject it might be well to give a definition of the three main types of the device:

(I) The echo-device in its purest form appears almost as actual conversation between a character and the echo, where, without the insertion of explanatory phrases in the text itself, the final syllables or final words of a line of poetry are echoed back from an unseen distance so as to make a comment on the sentiments or to answer a question of the speaker. In other words, the lyric monologue is transformed into a dialogue. As a good example of the first and most usual type of this device which I am going to discuss, there is a poem by George Herbert, entitled "Heaven":

O who will show me these delights on high?
Echo, I.
Thou Echo, thou art Mortall, all men know.
Echo, No.
Wert thou not born among the trees and leaves?
Echo, Leaves.
And are there any leaves that still abide?
Echo, Bide.
What leaves are they? Impart the matter wholly.
Echo, Holy.
Are holy leaves the Echo then of blisse?
Echo, Yes.
Then tell me, what is that supreme delight?
Echo, Light.
Light to the minde; what shall the will enjoy?
Echo, Joy.
But are there cares and businesse with the pleasure?
Echo, Leisure.
Light, joy, and leisure; but shall they persever?
Echo, Ever.[8]

(II) It will be seen that in this poem the words repeated form no part of the lines and have no place in the rythm and meter of the verses. The poem

[8] Written certainly before 1633, and possibly before 1613.

is complete as the poet pronounced it and the echo merely makes additional statements.[6] But often the author has deemed it necessary to introduce into the text some such words as "Echo answered," "Echo replied," or "And Echo said," fitting them into the rythm and meter of the verse. We find an example of this second type in Thomas Watson's sonnet sequence "The Tears of Fancie" (1593), where the lover weeps and groans out his sorrows in the conventional way for an unrequited love:[7]

Taking a truce with teares sweete pleasures foe,
I thus began hard by the fountayne side:
O deere copartner of my wretched woe,
No sooner saide but woe poore eccho cride.
Then I again what woe did these betide,
That can be greater than disdayne, disdayne:
Quoth eccho. Then sayd I O womens pride,
Pride answered eccho. O inflicting payne,
When wofull eccho payne agayne repeated,
Redoubling sorrow with a sorrowing sound:
For both of us were now in sorrow seated,
Pride and disdaine disdainefull pride the ground.
That forst poore Eccho mourne ay sorrowing ever,
And me lament in teares ay ioyning never.

(III) Again, in what I shall call the third type, the device is seen introduced in a slightly different way, where it is not deemed necessary to put in the explanatory phrases; but where the actual words and their echoes do not necessarily come at the end of the line, but may come at almost any point, sometimes even two echoes to a line. Here the repeated phrases form part and parcel of the measure of the song which would not be complete without them. And this type is that more usually employed in the drama, where stage directions obviate the necessity of the explanatory phrases found in type two, and where the irregularities and broken lines of blank verse permit, and even encourage, the insertion of syllables sent back to answer the speaker:

What is the Fair, to whom so long I plead? *Lead.*
What is her face, so angel-like? *Angel-like.*
Then unto Saints in mind, Sh'is not unlike? *Unlike.*
What may be hoped of one so evil nat'red? *Hatred.*
O then my woes, how shall I hope best? *Hope best.*
Then She is flexible? *She is flexible?*
Fie, no, it is impossible! *Possible.*
About her straight then only our best! *You're best!*
How must I first her loves to me approve? *Prove!*
How if She say I may not kiss her? *Kiss her!*
For all her bobs I must them bear, or miss her? *Yes, sir!*
Then will She yield at length to Love? *To Love!*
Even so! *Even so!* By *Narcisse* is it true? *True!*
Of thine honesty? *I* Adieu! *Adieu!*[8]

[6] This type is of course paralleled by such poems as "A Report Song in a Dream, between a Shepherd and a Nymph," by Nicholas Breton, printed in "England's Helicon" (1600), where there is not really an echo-device, but merely a repetition for musical effect. We only include actual verbal echoes in this study.
[7] Sonnet 29.
[8] W. Percy's "Cœlia," 1594, Sonnet 15.

And now that we have defined the echo-device as it shall be considered in this paper, in its three types, the first where the echoes are separate from the verse and come at the end of the line, the second where they are inserted in the verses themselves along with what for want of a better term we may çall the stage directions, and the third where they are incorporated in the verse itself without comment, — now that we have defined the type itself, we may well devote a little time to rejecting the many other forms of trick phrasing which various persons have called by the term which we insist belongs to these three types and these alone. These other forms will be discussed in an order which will, in addition to recording our objections to some forms, give some idea of the manner in which the echo-device may have developed.

We shall not give the name of echo-verses to the clever little things turned out in France by Clement Marot and by Cretin, equivocal punning lines which should be more properly designated by their true title *ryme couronnée*. For example, here is a stanza from Marot:

La blanche colombelle belle
Souvent je vay priant criant:
Mais dessoulz la cordelle d'elle
Me gette un oeil friant riant,
En me consommant et sommant
A douleur qui ma face efface:
Dont suy le reclamant Amant,
Qui pour l'outrepasse trepasses.

And a clever bit from Cretin:

Par ces vins verds Atropos a trop os
Des corps humains suez, en vers en vers
Dont un quidam aspie-aux-pot à propos
A fort blamé ses tours perverse par vers...

It is quite obvious that these, however fantastic and charming in themselves, are in no sense of the word echo-poems. Not only is there no personification, but neither is there a real verbal echo. They are puns and nothing more, evidences of fantastic phrasing in an age of intricate versification continually striving after new tricks. Yet, when we come to look into the ingenious rhymesters of the Renaissance, we find among the conscious and sophisticated artistry of the Italians some indications of verses, some verses of a type which might have been the immediate origin of the echo-device, however little they may really deserve the title of echo-poem which some scholars have given them. Serafino dell' Aquilano did a bi-lingual poem in Latin and Italian, which dates probably from 1502:

Ave di cieli imperatrice e santa,
Maria exaltata nel divin cospetto,
Gratia feconda, senz' alcun diffetto,
Plena de caritate tutta quanta.
Dominus de la tua carne santa
Tecum de Spirito Santo fu concetto
E benedetto è il latte del tuo petto.
Tu consepisti, o graziosa pianta.

In mulieribus piú ch'altra onorata
Fructus portasti noudimen, madonna,
Ventris tui remanesti inviolata.
Jesus pro nobis degna di coronna,
Nunc et in hora mortis sia avocata
Poi che di cristian tu sei colonna.[9]

And a little search finds a parallel to this sort of a "stunt" piece, in English, written before 1526, and extracted from one of those collections of poems circulated in manuscript before "Tottel's Miscellany" (1557) taught succeeding ages the road to the printing shop:

Salve with abeysance to God in humblesse,
Regina to regne ever more in blysse,
Mater to Cryst as we believe expresse,
Misericordie unto all wretchesse... [10]

Then in the "Paradise of Dainty Devices," a printed miscellany of 1576, we have what is called an "inverted echo-song":

Behold the blast which blows the blossoms from the tree,
The end whereof, consumes and comes to nought we see;
Ere thou therefore, be blowen from life that may not last,
Begin for grace to call, for time mispent and past...[11]

These of course are not real echoes according to our definition, but the first words of each line which are distinctively marked in the originals and which also are quite necessary to the sense and the meter of the whole, may be read separately to form a sort of acrostic sentence.

"Ave Maria Gratia Plena," etc.
"Salve Regina Mater Misericordie"
"Behold the end ere thou begin."

However, they are not, as I have stated, to be classed as echo poems. But it was not a long step from them to a real echo poem which is probably directly traceable to them. In his sonnet sequence to "Chloris" (1596), William Smith simply puts the significant words at the end of the line where the pause naturally comes and then, repeating these words in the manner of the real echoes, forms of them a connected speech:

Oh, fairest fair, to thee I make my plaint,
My plaint.
To thee from whom my cause of grief doth spring,
Doth spring.
Attentive be unto the grones sweet Saint
Sweet Saint
Which unto thee in doleful tunes I sing.
I sing.
My mournful muse doth alwaies speak of thee
of thee
My love is pure, O do not it disdaine,
disdaine,
With bitter sorrow still oppress not me
not me

[9] Extracted from "Collezione di Opere," inedite o rare, Bologna, 1894, v. 73, pt. 1.
[10] From "Anglia," v. 26, p. 172, Ewald Flugel: "Liedersammlungen der XVI Jahrhundert."
[11] Collier's Reprint, p. 2.

But mildly look upon me which complaine,
which complaine,
Kill not my true-affecting thoughts, but give
but give
. Such pretious balm of comfort to my heart,
my heart,
But casting off despaire in hope to love,
hope to love.
I may find helpe at length to ease my smart.
ease my smart.
So shall you adde such courage to my love,
my love,
That fortune false my faith shall not remove.
shall not remove.[12]

So, even in discussing these earlier types, which are not properly echo-poems at all, we have been able to find some hint as to the origin of the type.

Very probably among the vast mass of manuscript poems which were handed around among the scribbling courtiers of those Renaissance days, poems which are now lost, there were many which might enable us to fill in the gaps which I have had to bridge with logic instead of with poems. But it still seems a fairly safe assumption that this kind of writing arose in somewhat the manner we have indicated, in years when metrical folly often passed for wisdom, and wisdom was forced to deck itself with cap and bells. It is merely the bad luck of the scholar that regular publication of poems did not begin until first attempts had been forgotten and lost, and the finished product was ready for the shop window of literature.[13]

[12] Sonnet 21. This is to be distinguished from the true type of the echo-poem by the fact that the words repeated comprise an independent statement, and not an answer to; or a comment on the sentiments expressed in the main body of the verse.

[13] It may not be unprofitable to eliminate here and forever from the classification as echo-poems that species of "link-verse," which Mr. Erskine says are "closely akin" to the echo-poems. ("The Elizabethan Lyric," p. 41), where the last word of one line becomes the first of the next, or even the last line of one poem the first of the next. Some examples of this type are to be seen among Daniel's sonnets in "Delia," and among those of Thomas Watson in "Teares of Fancie." (We likewise find Juan Garcia Rengifo saying: "Otroas Ecos se hacen en verso, ora suelto sin vinculo y trabazon de consonantes, ore atado." The Spanish Encyclopedia, under *Eco.*) Mr. Erskine attributes the use of this trick in English to the influence of Welsh poetry of the fourteenth century, where it was very common (see Chas. Wilkins: "Hist. Lit. Wales," Cardiff, 1889, p. 27–28, extracted in Appendix K.); but disregards the whole group as outside the real limits of the echo-poem. It is merely a form of versification and has none of the semi-dramatic quality of the true type. I should discard for the same reason Victor Hugo's "ballade de cent vers en echo, 'La chasse du Burgrave' ":

"Daigne protéger notre chasse,
Chasse
De monseigneur saint Godefroi,
Roi"...

I should discard for the same reason the "Rondeau en echo," by Eustache Deschamps:

"De jour en jour toute meren co*lye*
Lye mon cuer, car rien n'est de mon *fait;*
Fait ne sera"...

Likewise I should discard the two examples from Panard given by Larousse and by D'Israeli:

"Songez que tout *amant*
Ment
Dans ses fleurettes."

"Ou y voit des Com*mis*
Mis
Comme de Princes,
Qui sont ve*nus*
Nuds
De leur province."

Brander Matthews, "A Study of Versification" (p. 75 f.), has given some examples of this in English,

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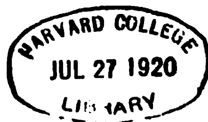

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Eco di selve abitatrice errante,
    Prima di me tu fosti al mondo amante. *ante.*
Or piètosa tu sei dell' altrui male,
    Vaga voce ne' boschi, ed immortale? *Tale.*[17]

The last poem in Italian which I shall mention takes us into a very late part of what is called the Renaissance Age. It is rather cleverly done and illustrates how the type degenerated into mere question and answer. "Di Era, e di Ardo" is the title, and the text is from the "Rime" of Luigi Groto (Cieco d'Hadria), dated 1605.[18]

Chi è quella Echo, che mi ange altera? Era
    Chi è quel crudele Echo, onde io ardo? Ardo
    Chi al cor mi cinse fiamma fera? Era.
    Chi al cor mi trasse acuto dardo? Ardo.
Chi a se mi allice qual Panthèra? Era.
    Chi da me fugge comme Pardo? Ardo.
    Chi co' begli occhi fà, che io pera? Era.
    E chi mi ancìde co' l bel guardo? Ardo.
Me chi mipera? Era. Io che riguardo. Ardo.
    Chi al mio tormento è troppo austera? Era.
    Chi al mio soccorso è troppo tardo. Ardo.
Cosi a vicenda dicean Ardo, & Era,
    Gionti in sèlna herma, e da Era, e da Ardo
    Sola a testificar chiamato Echo Era.

I have given these representative examples of the Italian echo-poems because a few from well-known authors may serve to indicate the general fact merely that the echo-device was common in Italy all through the century.

At the end of the sixteenth century Battista Guarini took the trick-echo and put it in its natural environment. His "Pastor Fido"[19] contains a very clever manipulation of words and syllables in the manner of the echo. Says Greg: "These toys owed, not indeed their introduction, but certainly their great popularity in pastoral to Guarini."[20] And it was as a pastoral element that they swept across Europe in the sixteenth century. Of course, an echo would usually be used out-of-doors, and so the pastoral element was there at the beginning though in a small measure. But the interesting thing about this is its dramatic character. "Pastor Fido" was a pastoral play and not a pastoral poem. The words were spoken words, not merely reading for the study. The echoes were actual echoes, not delicate manipulations of a pen-and-ink scribe. The echo in "Pastor Fido" is dramatic.

It seems scarcely profitable to follow the details of the Italian type further. Frankly, we have gone into it only in a superficial way, — sufficiently though to show that it was a trick of versification somewhat identified with pastoral poetry, which later came to be used in a dramatic manner in the pastoral play. It appeared frequently in Italian literature, that is all we need to know.

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[17] ed. Pisa, 1822, v. 4, p. 110.

[18] The text is taken from a 1610 edition (Venice) Parte Terza, p. 11, but Sir Sidney Lee has an earlier, 1605, edition where the poem appears on page 124.

[19] Printed 1590, acted 1596, cf. Greg: "Pastoral Poetry and Pastoral Drama," p. 199, 207; Rossi: "Battista Guarini ed il Pastor Fido," p. 183, 228.

[20] Greg: "Pastoral Poetry and Pastoral Drama," p. 199.

III

The appearance in Italian was discussed first because it is usually in the Italian that scholars have seemed to find sources for Renaissance characteristics. Although the court of love probably did come out of Provence, such other matters and manners as the heroic ladies, the pastoral idea, the conception of *virtu,* the neo-Platonic love of the soul, the very plots of Elizabethan comedies and romances had — in the opinion of scholars — their origins beneath the blue skies of enchanted Italy. But the same cannot be said with equal certainty of the echo-device. No one has yet challenged the claim of Poliziana that his verses in 1498 deserve the priority in Italian. The year 1498 is not a very early date. Reference to French literature reveals at least one example, and that better phrased than the one of Poliziano. I quote from Gilles le Vinier, poet of the thirteenth century, giving only one strophe out of five, after Roquefort:

Icelle est la très-mignotte. *Note* (chanson).
K' amors fait savoir; *Avoir*
Ke puet (qui peut) belle amie. *Mie* (pas).
Nel' (ne la) doit refuser; *User*
En doit sans folie; Lie (douce).
Est la paine a fius (aux vrais) amans.[21]

On the whole it can with safety be asserted that the French literature is richer in examples of this rare device than the Italian, is earlier to begin, and ends with them more frequently used as pastoral elements.

During the sixteenth century, we find an adequate number. G. du Pont in his "Art et Science de Rhetorique" gave in 1539 four good lines:

"Qu'est-ca du monde la chose plus infame? *femme.*
Apres le faict, qu'est-ce qui la diffame: *fame.*
Qui la delivre, plus tost a l'abandon? *don.*
Disent la saige, nulle loy ne canon? *non.*"

[21] The bracketed words are modern equivalents for the old French. This is said to be the oldest in French, yet it is so well-developed a specimen that it may possibly not have been the only one of its time. (cf. "Bibliothèque de Poche par une société de gens des lettres et d'érudits." "Curiosités Littéraires," Paris, 1845, "Des Vers en Echo," p. 34.) We know practically nothing concerning the author save that he was a Norman *trouvère* at Arras, in the Thirteenth Century. Chevalier's "Répertoire des sources historiques du moyen age," v. 1, gives under "Gilles de Viviers"; "Oursel, N. biog. norm. 2: 182," and in v. 2, under "Gilles de Vinier" gives the following:

"Bergmans, Paul, *dans* Biog. Belgique. 12:44–5, Paris, Paulin, *dans* Hist. Litt. France, 23: 589–90.
Passy, Louis, *dans* Bibl. de l'ec. d'Chartres, 5: 307–17.
Raynaud, Chanson Franç., 2:237 (Anciens textes, Franç., 32:2)."

But even these bibliographical references give practically no help at all. It is entirely possible of course that the device came from a direct connection with the Byzantine Greeks — *trouvères* were not unknown as travelers to Constantinople — but such an assumption would be merely guess-work and must not be taken too seriously. There has even been falsely attributed to him a pastoral "Chanson de départ pour la croisade," which further complicates the matter. Then Dinaux, in "Les trouvères" (1843), p. 222–227, says it is impossible to regard him as an old inhabitant of Artois. Then there is a German dissertation which collects a great deal and says very little: "Die Lieder des altfranzösichen lyrikers, Gille Le Vinier," a dissertation by Albert Metcke, printed in 1906 at Halle.

Rabelais, in the chapter, "Comment Panurge se conseille a Pantagruel, pour sçavair s'il se doibt marier," adds a record of the date 1545.[22] In a little book, "Receuil de Urage Poesia Françoise," published in 1544, there is a rather long French example, "D'une dame qui se complaint à Echo de la perte de son amy," [23] and Étienne Pasquier in his "Recherches de la France," gives some in Latin and French, from the sixteenth century.[24] Then Sebillot, in "L'Art Poétique François" (1548), where he makes a regular classification for the type, gives an example with authorship unattributed: [25]

"Respon, Echo, et bien que tu sois femme,
Dy verite, qui fait mordre la fame?
Qui est a chose ou moude plus infame?
Qui plus engendre a l'homme de diffame? } Femme
Qui plus tost homme et maison riche affame?
Qui feit Amour grand dieu et grand blasphème?
Qui grippe biens, agraphe corps, griffe ame"?

And then before we pass on to the Seventeenth Century where the device was more common, we must notice an early example in the "Roman d'Eneas." [26]

Passing the year 1600, the occurrences became very numerous.[26-a] It shall be sufficient for our purposes to quote only a few; first, a short one from Pierre de Saint Louis:

"Que me fera l'époux dans sa souveraine?
— *Reine.*
Et que donne le monde aux siens le plus souvent?
— *Vent.*"

Even were it not so neatly done, the name of its distinguished author would be sufficient excuse for quoting the following dialogue between a lover and echo, by Dubellay; and note in passing the distinctly pastoral setting:

Piteuse Écho, qui erres en ce bois,
Réponds au son de ma piteuse voix.
D'où ai-je pu ce grand mal concevoir?
Qui m'ôte ainsi de raison le devoir? De voir.
Qui est l'auteur de ces maux advenus? Venus.
Comment en sont tous mes sens devenus? Nuds.
Qu' étais-je avant d'entrer dans ce passage? Sage.
Et maintenant que sens-je en mon courage? Rage.
Qu'est-ce qu' aimer et s'en plaindre souvent? Vent.
Que suis-je donc lorque le coeur en fend? Enfant.
Qui est la fin de prison si obscure? Cure.
Dis-moi quelle est celle pour qui j'endure? Dure.
Sent-elle point la douleur qui me point? Point.
O que cela me vient mal à point!
Me faut-il donc (ô débile entreprise!)
Lâcher ma proie avant que l'avoir prise?
Si vaut-il mieux avoir coeur mouirs hautain,
Qu'ainsi languir sous espoir incertain.

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[22] Pantagrual, Book III, chapter 4.
[23] Reprint of M. Paul Lacroix, 1869, p. 87.
[24] liv. vii, ch. 12.
[25] p. 201, ed. Paris, 1910.
[26] Bibl. Normannica, IV, Halle, 1891.
[26-a] Larousse, under heading "Écho" cites an echo-poem with triple refrain. Author unknown.

In France of the seventeenth century we find (whether or not due to the influence of Guarini and his "Pastor Fido" we cannot say) that the same thing happened as in Italy; namely, that the echo-device was taken up by the writers of pastorals and became extremely popular in that connection.[27] The instances are so numerous and the space necessary to explain the various situations, if I should quote them, would be so great, that there is room here only for the bare list of French pastorals. It is evident that here the voice of Echo was ever ready to respond when an author wished to address her. She speaks clearly and distinctly, sometimes significantly, in these French pastorals: "La Folie de Silène" (1624), "Le Guerrier repenti" (1625), "La Princesse" (1627), "Carite" (1627), the first "Sylvanire" (1627), "Chinène" (1627), and "Philine" (1630). To this list we must add a very good one in "L'Astrée de Messire Honoré D'Urfé" (1647),[28] and lastly a humorous application of the idea in a sort of burlesque pastoral by Thomas Corneille, "Le Berger Extravagant" (1653), in which a character imitates the visionary nymph and there is no real echo at all,[29] the echo becoming a subject of ridicule in France, as it was in England in 1653 in Butler's "Hudibras."

Even though we end this section of the essay with the note of ridicule, with extravagant shepherds, the contribution of the French to the art of echoes must nevertheless be taken very seriously.[30] If it seems claiming too much to say that France and not Italy must be credited with the modern invention of the device, or that it flourished in Gallic rather than in Latin lands, it must be admitted that France, at least, deserves credit for the earliest example we can discover in Western Europe, that of Gilles de Vinier. In architecture and painting, and in many forms of literature, Italians may possibly have been the leaders of the Renaissance. But it has become altogether too much of a habit to grant them everything. Whatever may be true of other forms, methods, and devices of art, in this small matter the French must be granted the first known use of the device. This may not amount to much, but then again it may be very significant. In tracing the progress of a single technical trick through the mazes of comparative literature we may be tracing the course of greater movements. A small and trivial harbor buoy may indicate the direction of important currents. For these reasons we must be very cautious in our conclusions, especially when they seem to go against the usual opinions that early technical devices in the Renaissance literary art are almost all known to have originated in Italy. Literary historians are very insistent on this point. We know that "The Greek Anthology" was rather generally known throughout Italy and France during the sixteenth century. But we can learn

[27] Cf. Marsan, *passim*, and particularly at page 201, note 7.
[28] Vol. II, p. 6.
[29] Act I, Scene V.
[30] Note 30 omitted.

something from considering the dates of a few of these examples. It seems that the device was by 1550 well established in both France and Italy, getting into the collections of poetry which were printed after the manner of the English poetic miscellanies, and also into the technical treatises on the art of versification. It is especially significant that Rabelais ridiculed the type in 1545, because it must by that time have been well established to be worthy of notice. In the great spread of the device it is at least certain that we find our earliest example in the French (Gilles de Vinier), but the position of Italy alone as originator of other devices [31] entitles her to mention, particularly since Italy seems to have furnished a rather goodly number of examples. Yet this is all preliminary and may be settled at some other time, for our chief interest here is in the conclusion that the echo-device was in general use and growing popularity on the continent in mid-century, just prior to its first appearance in England.

Appendix to Section III

It would be unwise to leave the regions of the romance languages without some statement as to some representative items from Spanish literature. In the "Arte Poetica Española" (1592) of Juan Díaz Rengifo, there are some passages on the type with illustrative examples. (Rengifo has been condemned for paying too much attention to trivial details, by D. Marcelino Menédez y Pelayo in "Historia de las Ideas Estéticas en España," v. 3, p. 318.) In the "Revue Hispanique" for October, 1915 (v. 35, p. 45–76), Marcel Gauthier has collected a large number of real echo verses from Spanish manuscript sources. Also he heads his list with "Dialogo entre un Galán y el Echo," by Baltasar del Alcazar (likewise to be found in "Biblioteca de Autores Españoles," v. 32, p. 408), which Menéndez y Pelayo says is the only very good echo-poem in Spanish (cf. prologue to Lope de Vega's "Obra," Academy Edition, v. 2, p. 59).

In the "Cancionero" (cf. ed. Sevilla, 1874, p. 265 ff.) of Sebastían de Horozco (late sixteenth century) there are four different dialogues with Echo as a respondent, the other characters who speak in each case being, respectively, a knight, his lady, a discontented man, and a contented monk. An echo is found in Moreto's play "Los empeños de un engaño" ("Biblioteca de Autores Españoles" [de Rivadeneyra], v. 39, p. 530); and an echo scene with a real Echo answering in "El Prado de Valencia," a play by Canon Tarréga ("Biblioteca de Autores Españoles" [de Rivadeneyra], v. 43, p. 39).

Lope de Vega was very partial to the trick. In his comedy, "La Fianza Satisfecha," Christ appears as the Good Shepherd in Jornada III, responding in echoes to the penitent Leonido: a characteristic use. Lope employed the device in "Loa Sacramental del Eco" ("Obras," v. 2, p. 245); in "Auto de los Cantares" ("Biblioteca de Autores Españoles," v. 58, p. 187); in "El Remedio en La Desdicha" (v. 11, p. 171), the following:

> "¿Soy su hermano? Digo, *hermano*.
> Y responde el eco, *no*.'

in echo sonnets in "Los palacios de Galiana" (v. 13, p. 199); in "La Fuerza lastimosa" (v. 14, p. 23); in "San Isidro labrador de Madrid" (v. 4, p. 583); and in one regular echo song (v. 4, p. 291).

Of more recent date occurs an instance by Rubén Darío, "Eco y Yo," included as number 205 in "The Oxford Book of Spanish Verse."

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[31] The history of the pastoral idea from Bion and Moschus to Vergil, to the Renaissance Italian, and thence to France and England is reasonably clearly developed.

IV

When we turn to English literature we do not find the echo-device used until well into the Elizabethan period. This is rather strange as we know that Chaucer and others imitated French verse forms in ballades, roundels, and plaints, and yet did not imitate the echo-poem which already existed in France in a high degree of development.[32] Furthermore it has been suggested that the closely allied "link-verse" came into Britain from Wales, where it was very popular,[33] and it would not seem unreasonable that the echo-device might have accompanied it in the migration. These two facts would incline one to believe that the type we are studying existed in England at a much earlier date than I have actually been able to discover. Such poems, if written at all, would probably have been done by courtiers who were amateur poets. They did not print their verses; they passed them around privately among their friends, or publicly among the court. These were light and ephemeral things to which no significance or importance was attached, and so they escaped preservation. There is no good reason for not believing that the very few manuscript miscellanies which have survived[34] represent any large proportion of what was actually written, for the poems therein included were merely those which happened to be grouped into miscellanies which in their turn merely happened not to have been lost. We shall therefore, for the present, assume that echo-poems were written in England prior to the late date at which I have discovered my first.

It was in 1575 that George Gascoigne presented in honor of Elizabeth "The Princely Pleasures of Kenilworth Castle," in which appeared the first actual versified echo in English literature, and that in a dramatic form.

There is a certain type of critic always willing to insist upon heaven-born, earth-blown inspiration and to neglect the perfectly obvious sources.[35] These would have us believe, probably, that this pastoral praise of Gloriana dropped in the year 1575 from the blue witchery of enchanted Warwickshire skies. If they had their will, we should assume that in 1575 the wrath of Juno was suddenly re-instigated against the talkativeness of maidens, or that on the slopes near Kenilworth another wood nymph pined away for love of another Narcissus, until naught but her voice was left. Thus, if we were imaginative enough, and retained an ardent faith in the Gods of Greece, we might easily explain this sudden re-appearance of "the mountain-rock's child, Echo," without the necessity of research.

But we are skeptical rather than dogmatic, and believe the great Olympians are no more.

"The Gods are dead, the pipes of Pan are still."

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[32] See that by Gilles de Vinier quoted above.

[33] Erskine: "The Elizabethan Lyric," p. 41.

[34] "Anglia," v. 26, p. 172, Ewald Flügel: "Liedersammlungen des XVI Jahrhundert."

[35] Well illustrated by the detractors of Sir Sidney Lee and his theory of the Elizabethan sonnet. They insist on the value of internal evidence and on the sincerity of passion, as against the clear facts of external criticism, in the case of men who borrowed straightway from abroad and gave "translations and silent imitations."

There was no actual echo that day at Kenilworth Castle, but probably only an actor concealed in the same bushes from which Gascoigne had emerged. Moreover, the literary device was also likely an artificial thing of literary origins. Who shall say that Gascoigne had not been reading the Greek Anthology,[36] or Ovid, or the French who employed this trick in versifying, or the numerous Italians, Poliziano, Tebaldeo, Pollastrino, or San Martino?[37] So close were literary relations between the nations at this time that it seems useless to insist that the echo-device most probably came to Gascoigne — if not indeed earlier to all England — from other lands and languages and not from the immediate glens and hills.[38] It was distinctly an artificial form, a "stunt," and such things are accustomed to travel from book to book and can be traced from book to book with a fair degree of certainty. Our opinion, therefore, is that the echo-dialogue came into English literature from Continental literature. In this particular our opinion coincides with the more general statement of Sir Sidney Lee:

"As soon as one closely compares the tone and language of the Elizabethan lyric with those of the lyric in France and Italy during the same epoch, or in the epoch immediately preceding the Elizabethan, as soon as one realizes the persistent intercourse between Elizabethan England and the cultivated nations of Europe, one is brought to the conclusion that the Elizabethan lyric in nearly all its varied shapes of song and sonnet was, to a very large extent, directly borrowed from foreign lands. It may be safely predicated that, had not foreign literature supplied the initiative and the example, the Elizabethan lyric would not have come into being, at any rate in the shape which is familiar to us. Our ancestors often improved conspicuously on their foreign models; they gave fuller substance, fuller beauty to the poetry which they adopted to their own tongue from Latin or Greek, from French or Italian. But the inspiration, the invention, is no purely English product. The English renderings are as a rule too literal to be reckoned in a justly critical estimate, among wholly original compositions."[39]

After the first appearance of the echo-device in Gascoigne's verses of 1575, we find that Thomas Watson[40] did some echo verses in "Hekatompathia" (1581), George Peele in his formal "Arraignment of Paris" (1584), and finally Sir Philip Sidney in "The Countess of Pembroke's Arcadia" (1590). From that time until the middle of the Seventeenth Century the echo-dialogue was very common, — before 1600 chiefly in poetry, later abundantly on the stage. We can see, from the manner of its first occurrence, how it was used in a very formal way, usually identified with the pastoral idea, if not with pastoral practice. Its possibilities for dramatic purposes were soon recognized by Elizabethan playwrights who sought eagerly for things to catch the fancy of the audience, any means to render their plays more complicated and therefore more interesting. But the strict chronological order is not really the best method for discussing this subject, for it often happens in literature that mere

[36] A mere glance at the large number of sixteenth century editions of the Anthology listed in the "British Museum Catalogue" and in that of the "Bibliothèque Nationale," will indicate the probability of such a fact.

[37] Sir Sidney Lee writes to me that he judges the many echo-poems by Lord Herbert of Cherbury, from which I have quoted extensively, to be imitated from the Italian.

[38] This in spite of the fact that in his other work Gascoigne seems to inherit more directly from his native Chaucer than from Italy.

[39] Elizabethan Sonnets (1904), v. 1, p. XII.

[40] From whose later "Teares of Fancie" (1593) we have already quoted.

chronology is as little significant as the alphabet. The material shall be divided into three groups, discussing in turn the employment of the echo-device in poems, in pastorals, and in plays, taking the poems first. Of course it is not possible to press this division too far, for the books we shall examine were almost all in verse, they almost all have their echo scenes in pastoral mood, and their employment of the device is almost always in the nature of dramatic presentation of dialogue. But the classification, though not exact, is useful.

V

Poems

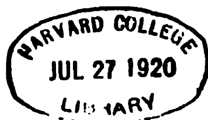
We begin with the poems and immediately discover that Sir Philip Sidney, who eschewed it in his short lyrics and sonnets — its most common locus — found it serviceable in his "Arcadia" (1590). Placed there in a pastoral environment and in the life of characters whose very emotions seem cold and artificial, it displays immediately something of that conscious artistry in manufacture which I believe George Gascoigne must have felt. Furthermore, the whole trick of its success is revealed by the rubric with which Sidney introduces the passage:

"Then the king willed Chilisides to declare the discourse of his own fortunes, unknown to them, as being a stranger in that country; but he prayed the king to pardon him, the time being far too joyful to suffer the rehearsal of his miseries. But to satisfy Basilius some way, he began an eclogue betwixt himself and the Echo, framing his voice so in these desert places, as what words he would have the Echo reply unto; these he would sing higher than the rest, and so kindly framed a disputation betwixt himself and it, which with these Hexameters in the following order he uttered":

Philisides and Echo

Fair rocks, goodly rivers, sweet woods, when shall I see peace? *Peace.*
Peace? what bars me my tongue? who is it that comes me so nigh? *I.*
Oh! I do know what guest I have met, it is echo. *'Tis Echo.*
Well met, echo, approach: then tell me they will too. *I will too.*
Echo, what do I get yielding my spirit to my griefs? *Griefs.*
What medicine may I find for a grief that draws me to death? *Death.*
O poisonous medicine! what worse to me can be thou it? *It.*
In what state was I then, when I took this deadly disease? *Ease.*
And what manner a mind which had to that humour a vain? *Vain.*
Hath not reason enough vehemence the desire to reprove? *Prove.*
Oft prove I: but what salve, when reason seeks to be gone? *One.*
Oh! what is it? what is it that may be a salve to my love? *Love.*
What do lovers seek for, long seeking for to enjoy? *Joy.*
What be the joys, which for to enjoy they went to the pains? *Pains.*
Then to an earnest love what doth best victory lend? *End.*
End? but I can never end, love will not give me leave? *Leave.*
How be the minds dispos'd that cannot taste thy physick? *Sick.*
Yet say again thy advice for the evils that I told thee? *I told thee.*
Doth th' infected wretch of his harm th' extremity know? *No.*
But if he know not his harms, what guides hath he while he be blind? *Blind.*

Lit 1679.20



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NOTE

SINCE prefatory remarks are usually intended to tell all the good points of a work and to excuse all the bad ones, it is necessary to state here that this study was undertaken and completed because the author wished to find out something of the use of the echo-device in literature and because he discovered that nothing had been written on the subject, if we are to except a couple of columns in Larousse, a page or so in D'Israeli, a few paragraphs in a curious old French book of 1845, "Bibliothèque de Poche par une Société de gens des lettres et d'erudits," and some scattered references in "Notes and Queries." After collecting about a hundred items, he discussed the matter with Mr. R. S. Forsythe, who exchanged references and made some mention of this matter in a foot-note to his volume on "Shirley's Plays and the Elizabethan Drama." Some other friends have been gracious enough to assist, notably, Sir Sidney Lee, Mr. P. Henriquez Urena, Prof. Colbert Searles, and Prof. J. B. Fletcher. To all of these the most sincere thanks are due for the appearance of this paper. It is only with great difficulties that it finally emerges from the press, begun in undergraduate days, continued during an instructorship at Columbia, carried on in the course of a year of study abroad, put into temporary shape amid teaching at Minnesota, read in part before the Central Division of the Modern Language Association, and finally completed in the intervals of more active and necessary military life. Its only excuse for publication is its unique quality, for it is the only study of the sort that has ever been attempted, and it is, I believe, reasonably complete.

An Echo

Never sleeping, still awake,
Pleasing most when most I speak;
The delight of old and young,
Though I speak without a tongue.
Nought but one thing can confound me,
Many voices joining round me;
Then I fret, and rave, and gabble,
Like the labourers of Babel.
Now I am a dog, or cow,
I can bark, or I can low;
I can bleat, or I can sing,
Like the warblers of the spring.
Let the lovesick bard complain
And I mourn the cruel pain;
Let the happy swain rejoice,
And I join my helping voice:
Both are welcome, grief or joy,
I with either sport and toy.
Though a lady, I am stout,
Drums and trumpets bring me out:
Then I clash, and roar, and rattle,
Join in all the din of battle.
Jove, with all his loudest thunder,
When I'm vext, can't keep me under;
Yet so tender is my ear,
That the lowest voice I fear;
Much I dread the courtier's fate,
When his merit's out of date,
For I hate a silent breath,
And a whisper is my death.

— Dean Swift.

THE ECHO-DEVICE IN LITERATURE

I

THE INTRODUCTION OF THE ECHO-DEVICE INTO ENGLISH LITERATURE

"Dear Pan,
Drawing the pipe over thy lips,
Abide here,
For thou wilt find Echo on these sunny greens."

It was very simple and easy for the human imagination to conceive a person in the distance, returning a mocking answer to loud shoutings. As most good things in modern literature and life find their parallels in Greek civilization, so here we find the earliest written personification of "the mountainrock's child Echo," in the "Hecuba" of Euripides (425 B. C.).[1] And also in the Greek we find the first echo-dialogue in literature in the complete metrical form in which it will later be defined in this paper.[2]

The echo-dialogue has been prominent and frequent in literature — in English as well as in that of other nations. English literature, of the Renaissance, owed a great deal in form and phrase, in technique and in substance to continental forms. The echo was commonly introduced into pastorals, and was, whether appearing in the scene of a dramatic piece or in an isolated sonnet or lyric poem, a product of conscious care and precise artistry. It was a sophisticated element, — and like most sophisticated elements came from the French and the Italian. But if we try to trace origins we go back and back until we lose ourselves in the night of time. Back to the Greeks we go,[3] and there in the famous Anthology which Dr. Johnson used to translate before breakfast we find a poem of the poet Gauradas, evidently dating from the Byzantine period, a period — it is to be noted — of conscious artistry, and a poem — it is likewise to be noted — written by a man with a reputation for metrical whims,

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[1] *Agamemnon* hastens in answer to Polymestor's cry for rescue:

Hearing a shout, I came; for in no whispers
The mountain-rock's child Echo through the host
Cried, waking tumult. Knew we not the towers
Of Phrygia of the spear of Greeks had fallen
No little panic had this clangour raised.

This in the Greek reads:

Κραυγῆς ἀκούσας ἦλθον· οὐ γὰρ ἥσυχος
Πέτρας ὀρείας παῖς λέλακ' ἀνὰ στρατοῦ
'Ηχὼ διδοῦσα θόρυβον· εἰ δὲ μὴ φρυγῶν
Πύργους πεσόντας ᾔσμεν 'Ελλήνων δορί,
Φόβον παρέσχεν οὐ μέσως ὅδε κτύπος.

[2] There is one in an old Arabic manuscript, which, however, does not personify the echo: "I came to the place of my birth, and cried, *The friends of my youth, where are they?* And an echo answered, *Where are they?*"

[3] William S. Walsh: "Handbook of Literary Curiosities" (p. 261), suspects that the actual echo-device was used by Euripides in his lost drama *Andromeda*, "as indicated by Aristophanes' ridicule of it in 'The Thesmophoriazusae' (B. C. 410) ll. 1056–1097, ed. B. B. Rogers, 1904."

repetitions, and palindromes. (The following has been transcribed into Attic Greek:)

ᾦ παρὰ τοῦ Πανός
'Ηχὼ φίλη μοι συγκαταίνεσόν τι. — τί;
'Ερῶ κορίσκης ἡ δέ μ'οὐ φιλεῖ — φιλεῖ.
Πρᾶξαι ὁ καιρὸς καιρὸν οὐ φέρει. — φέρει.
Τὺ τοίνυν αὐτῇ λέξον ὡς ἐρῶ. — ἐρῶ.
Καὶ πίστιν αὐτῇ κερμάτων τὺ δός. — τὺ δός.
'Ηχώ, τί λοιποῦ, ἢ Πόθου τυχεῖν. — τυχεῖν.

A free translation of this would read:[4]

Pan Deems to Speak
Beloved echo wilt thou favour me to some degree?
To some degree?
A little maiden I adore; not me, however, she doth love.
She doth love.
For loving Opportunity ne'er the moment fit does come?
It does come!
Thou therefore tell her I adore her.
Ay, adore her!
To her a trifling pledge of coins give thou.
Give thou!
Echo, what remains but my yearning to obtain?
To obtain.

That we find the echo-dialogue in the Greek is significant in one degree only. Our records of Hellenic civilization are reasonably complete, — far more so than those we have of other ages. Minerva may have sprung full panoplied from the head of Jove, but Grecian culture did not appear in any such instantaneous fashion, a sudden intelligence in a war-like and barbaric age. Athens had its forerunners no less than Paris, London, and Berlin. That previous obscurity prevents our having earlier records is no indication that the echo-dialogue, as any other form in art, architecture, or literature, did not previously exist. In the full light of an age of effulgence a great deal of trivial detail is shown, in darkened centuries much is lost, and only the broader things of greater moment remain. Earlier echoes may have gone off into darkness and never returned to the light. It is then very probable that there may have been occurrences which we cannot discover. And yet all of this fanciful construction of probabilities may be entirely wrong. What time more likely for the invention of curious artistic devices than a period of mere inventiveness following a great outburst of song, and true lyric invention? Was not the age of those whom Dr. Johnson called the "Metaphysical School" — where we find many echo-verses — such a period? Does not the Byzantine period, in which this poet Gauradas has been placed, come under the same classification?

[4] Very difficult to translate on account of the character of the Greek verbs, where the subject and object are so often implicit. This was translated into Latin by Hugo Grotius in 1799:

Pan loquitur
Echo docebis mene quae volo? volo.
Amare me, sed non amari ama? Ama.
Fruine tempus ut queam dabit? dabit.
Fer verba amoris signa quem feram? feram.
Fidem sed auri te rogo duis, duis.
Echo quid ultra restat? an frui? frui.

We do know at least that the use of an actual verbal echo in literature dates from the Greek Anthology and the Byzantine period. Further than that its history can be briefly sketched. It first appeared in Western Europe, in the French in the poems of a thirteenth century Trouvère of Arras, and then in the Elizabethan period became extremely popular and its use spread to Spain and England, usually as a complement of pastoral poetry. In England, however, after its first introduction in "The Princely Pleasures of Kenilworth Castle" (1575), it got into the drama, where it was used for humorous effect, as a terror device, and as a reflection of important, or fatalistic, introspective ideas. It was distinctly an irregular and artificial type and, since the advent of "the classical rule" of the Eighteenth Century, has almost completely died out, except in *vers de société,* where its use is doubtless related directly to similar occurrences in Elizabethan sonnets and other lyric poems of courtly compliment. Its strangest manifestation, however, is its recent almost inexplicable appearance in German war poems of the present day.

Before we proceed further with the subject it might be well to give a definition of the three main types of the device:

(I) The echo-device in its purest form appears almost as actual conversation between a character and the echo, where, without the insertion of explanatory phrases in the text itself, the final syllables or final words of a line of poetry are echoed back from an unseen distance so as to make a comment on the sentiments or to answer a question of the speaker. In other words, the lyric monologue is transformed into a dialogue. As a good example of the first and most usual type of this device which I am going to discuss, there is a poem by George Herbert, entitled "Heaven":

O who will show me these delights on high?
Echo, I.
Thou Echo, thou art Mortall, all men know.
Echo, No.
Wert thou not born among the trees and leaves?
Echo, Leaves.
And are there any leaves that still abide?
Echo, Bide.
What leaves are they? Impart the matter wholly.
Echo, Holy.
Are holy leaves the Echo then of blisse?
Echo, Yes.
Then tell me, what is that supreme delight?
Echo, Light.
Light to the minde; what shall the will enjoy?
Echo, Joy.
But are there cares and businesse with the pleasure?
Echo, Leisure.
Light, joy, and leisure; but shall they persever?
Echo, Ever.[1]

(II) It will be seen that in this poem the words repeated form no part of the lines and have no place in the rythm and meter of the verses. The poem

[1] Written certainly before 1633, and possibly before 1613.

is complete as the poet pronounced it and the echo merely makes additional statements.[6] But often the author has deemed it necessary to introduce into the text some such words as "Echo answered," "Echo replied," or "And Echo said," fitting them into the rythm and meter of the verse. We find an example of this second type in Thomas Watson's sonnet sequence "The Tears of Fancie" (1593), where the lover weeps and groans out his sorrows in the conventional way for an unrequited love:[7]

Taking a truce with teares sweete pleasures foe,
  I thus began hard by the fountayne side:
O deere copartner of my wretched woe,
  No sooner saide but woe poore eccho cride.
Then I again what woe did these betide,
  That can be greater than disdayne, disdayne:
Quoth eccho. Then sayd I O womens pride,
  Pride answered eccho. O inflicting payne,
When wofull eccho payne agayne repeated,
  Redoubling sorrow with a sorrowing sound:
For both of us were now in sorrow seated,
  Pride and disdaine disdainefull pride the ground.
That forst poore Eccho mourne ay sorrowing ever,
  And me lament in teares ay ioyning never.

(III) Again, in what I shall call the third type, the device is seen introduced in a slightly different way, where it is not deemed necessary to put in the explanatory phrases; but where the actual words and their echoes do not necessarily come at the end of the line, but may come at almost any point, sometimes even two echoes to a line. Here the repeated phrases form part and parcel of the measure of the song which would not be complete without them. And this type is that more usually employed in the drama, where stage directions obviate the necessity of the explanatory phrases found in type two, and where the irregularities and broken lines of blank verse permit, and even encourage, the insertion of syllables sent back to answer the speaker:

What is the Fair, to whom so long I plead? *Lead.*
What is her face, so angel-like? *Angel-like.*
Then unto Saints in mind, Sh'is not unlike? *Unlike.*
What may be hoped of one so evil nat'red? *Hatred.*
  O then my woes, how shall I hope best? *Hope best.*
Then She is flexible? *She is flexible?*
Fie, no, it is impossible! *Possible.*
About her straight then only our best! *You're best!*
How must I first her loves to me approve? *Prove!*
How if She say I may not kiss her? *Kiss her!*
For all her bobs I must them bear, or miss her? *Yes, sir!*
Then will She yield at length to Love? *To Love!*
  Even so! *Even so!* By *Narcisse* is it true? *True!*
  Of thine honesty? *I* Adieu! *Adieu!*[8]

[6] This type is of course paralleled by such poems as "A Report Song in a Dream, between a Shepherd and a Nymph," by Nicholas Breton, printed in "England's Helicon" (1600), where there is not really an echo-device, but merely a repetition for musical effect. We only include actual verbal echoes in this study.
[7] Sonnet 29.
[8] W. Percy's "Cœlia," 1594, Sonnet 15.

And now that we have defined the echo-device as it shall be considered in this paper, in its three types, the first where the echoes are separate from the verse and come at the end of the line, the second where they are inserted in the verses themselves along with what for want of a better term we may çall the stage directions, and the third where they are incorporated in the verse itself without comment, — now that we have defined the type itself, we may well devote a little time to rejecting the many other forms of trick phrasing which various persons have called by the term which we insist belongs to these three types and these alone. These other forms will be discussed in an order which will, in addition to recording our objections to some forms, give some idea of the manner in which the echo-device may have developed.

We shall not give the name of echo-verses to the clever little things turned out in France by Clement Marot and by Cretin, equivocal punning lines which should be more properly designated by their true title *ryme couronnée.* For example, here is a stanza from Marot:

La blanche colombelle belle
  Souvent je vay priant criant:
Mais dessoulz la cordelle d'elle
  Me gette un oeil friant riant,
En me consommant et sommant
  A douleur qui ma face efface:
Dont suy le reclamant Amant,
  Qui pour l'outrepasse trepasses.

And a clever bit from Cretin:

Par ces vins verds Atropos a trop os
  Des corps humains suez, en vers en vers
Dont un quidam aspie-aux-pot à propos
  A fort blamé ses tours perverse par vers...

It is quite obvious that these, however fantastic and charming in themselves, are in no sense of the word echo-poems. Not only is there no personification, but neither is there a real verbal echo. They are puns and nothing more, evidences of fantastic phrasing in an age of intricate versification continually striving after new tricks. Yet, when we come to look into the ingenious rhymesters of the Renaissance, we find among the conscious and sophisticated artistry of the Italians some indications of verses, some verses of a type which might have been the immediate origin of the echo-device, however little they may really deserve the title of echo-poem which some scholars have given them. Serafino dell' Aquilano did a bi-lingual poem in Latin and Italian, which dates probably from 1502:

Ave di cieli imperatrice e santa,
  Maria exaltata nel divin cospetto,
  Gratia feconda, senz' alcun diffetto,
  Plena de caritate tutta quanta.
Dominus de la tua carne santa
  Tecum de Spirito Santo fu concetto
  E benedetto è il latte del tuo petto.
  Tu consepisti, o graziosa pianta.

in "The Princess" (1847). These stanzas of Cowley's conform, then, to the requirements for type two:

> Beneath this gloomy shade,
> By nature only for my sorrows made,
> I'll spend this *voyce* in crys,
> In tears I'll waste these *eyes*
> By *Love* so vainly fed;
> So *Lust* of old the *Deluge* punished.
> *Ah wretched youth!* said I.
> *Ah wretched youth!* twice did I sadly cry:
> *Ah wretched youth!* the fields and floods reply.
>
> When thoughts of love I entertain,
> I meet no words but *Never,* and *In vain.*
> Never (alas) that dreadful name,
> Which fewels the infernal flame:
> *Never,* my time to come must waste:
> *In vain,* torments the present, and the past.
> *In vain, in vain!* said I:
> *In vain, in vain!* the fields and floods reply.[55]

. . . .

It now remains for us to pass on to the particular form which I have classified as type three, where it is not deemed necessary for the author to insert such words as "She answers," or "The unseen virgin answers." This kind of an echo-device is not such smooth and perfect poetry as is that in type two, but it is much nearer in style to the dramatic form which we shall discuss in the next section of this paper. Here, as in type one, the author inserts indications as to which character is speaking, but these indications are not to be read with the verse, as in type two. I have already cited a good instance, taken from William Percy's "Coelia" (1594),[56] and mention another which is a much simpler piece, from Lord Herbert of Cherbury's "Ditty" ("To the tune of a che del quanto mio of Pesarino")[57]:

> Where now shall these accents go?
> At which creatures silent grow
> While Woods and Rocks do speak,
> And seem to break
> Complains too long for them to hear,
> Saying I call in vain: *Echo* — All in vain.
> * * *
> Where there is no relief: *Echo* — Here is no relief.

---

[55] Another, and a late example, is to be found in Dryden "The Spanish Friar" (1681), Act V, Scene II:

> "He lives! he lives! my royal father lives!
> Let everyone partake the general joy.
> Some angel with a golden trumpet sound,
> King Sancho lives! and let the echoing skies
> From pole to pole resound, King Sancho lives!"

Also compare "An Hymen," by Phineas Fletcher, printed with "The Purple Island" (1633) of which the eleventh stanza contains the line:

> "Hymen! oh Hymen! Hymen! all the vallies ring."

But these, though actual echoes, are getting away from the true type of the echo considered as a combined verse-form and dramatic interpretation. See also Sonnet 8, in H. Constable's "Diana" (1584).

[56] Sonnet 15, quoted among the definitions in section I of this paper.

[57] See statement in the footnote above to the effect that Sir Sidney Lee believes that Lord Herbert imitated chiefly the Italians.

Ah, why then should I fear
Unto her rocky heart to speak that grief
In whose laments these bear a part?
Then, cruel heart,
Do but some answer give.
I do but crave. Do you forbid to live or bid to live?[88]
Echo — Live.

The next is a very early example, one of the earliest in the language. Its method of inserting the responses in the body of the poem is similar to that of the poem just quoted; but it has an additional point of interest. It is built somewhat on the rhetorical principle of *reduplicatio*, though not exactly, by which every clause begins with some word or phrase in the end of the preceding clause. The connection is thus very close between this poem — though not the type — and the antique "link verses" which I have already explained. I mention this here merely to emphasize the artificiality of this sort of writing and the very great probability of a purely literary ancestry for this device as it was used in England. The prefatory note is also interesting, both on account of the reference to Ovid and on account of the characterization of Echo as a creature who increases here, as she usually does in all these poems, the dilemma of the lover. And yet her speech is concerned chiefly with herself and her own woes, somewhat after the manner of the twenty-first sonnet of William Smith's "Chloris" (1596) quoted above. In view of all these things the early date of this poem is significant, for it is taken from Thomas Watson's "Hekatompathia" (1581). The note on the "pointing of the words" is especially significant.

(It is to be considered in reading this Passion, howe, in some answeres, the accent or poynting of the words is altered, and therewithal howe the Authour walking in the woods, and bewayling his inward passion of *Love*, is contraried by the replies of *Echo:* whose meaning yet is not so much to gainsay him, as to expresse her own miserable estate in daily consuming away for the love of her beloved Narcissus; whose unkindnes *Ovid* describeth at large, together with the extreme love of *Echo*.)

Author: "In all this world I thinke none love's but I
Echo: None loves but I. *Author:* Thou foolish tattling ghost,
In this thou telst a lie. *Echo:* Thou telst a lie.
Author: Why? Love him selfe he lodgeth in my brest.
Echo: He lodgeth in my brest. *Author:* I pine for griefe;
And yet I want reliefe. *Echo:* I want reliefe.
Author: No starre more faire then she whom I adore.
Echo: Then *he, whom I adore. *Author:* Herehence I burne
Stil more and more. *Echo:* O burne stil more and more.
Author: Love, let my heart returne. *Echo.* My heart, returne.
Author: Is then the Saint, for whom thou makest mone,
And whom I love, but one? *Echo:* I love but one.
Author: O heav'ns, is there in love no ende of ills?
Echo: In love no end of ills. *Author:* Thou pratling voice,
Dwelst thou in th' ayre, or but in hollow hills?
Echo: In hollow hills. *Author:* Cease of to vaunt thy choyse.
Echo: Cease of to vaunt thy choyse. *Author:* I would replie,
But here for love I die. *Echo:* For love I die.

*S *liquescens immutat sensum.*

[88] The repetition "forbid to live or bid to live" without the implication of any echo is very similar to Marot's and Cretin's echoing and punning verses.

We have now seen examples of the three types of echo poems which were distinguished in the section devoted to defining the device, and we have seen by several examples a large number of minor variations within the limits of the types there laid down. But we have been studying chiefly matters of form with only scant, and occasional, comments as to the thought usually expressed in this curious way. This method was rendered somewhat necessary by the fact that this is a scrutiny of a certain kind of technique, not an historical or philosophical study of ideas and ideals. Furthermore we have seen that practically nothing can be made of the matter of chronology, for 1575, when our specimens first begin, is so ridiculously late a date that the period of evolution, or of adoption, from a foreign language was already quite complete. In fact types one and three are actually represented in Gascoigne (1575) and in Thomas Watson (1581), and the two methods of inserting the echoes (either at the end of every line or only at the end of occasional lines) are likewise represented in these same two early poets, who also give both attitudes toward the rhyme, neglecting it as was most frequently done, or utilizing it in a regular way. The logical conclusion to be drawn then is that by 1581 the English were well acquainted with this literary device and that Gascoigne and Thomas Watson copied it either from earlier English poems which are now lost, or from foreign specimens which might easily have come to their attention.

As to the manner in which the elusive Echo is supposed to behave herself, we find that her conduct sometimes varied enough to prevent a rigid classification. Usually the device was used so as to give a plain question-and-answer dialogue. Yet it sometimes happened, as in the long Sestine quoted from Barnabe Barnes, that the responses were rather in the nature of sage comments upon the lover's soliloquy than direct replies to queries. This tendency is still further illustrated in the last sonnet quoted, that from Thomas Watson, where Echo uses the spoken words but does not care for the thoughts of the disconsolate lover. When he is mooning on in the usual mood, Echo does not sympathize with him, but rather talks almost independently of her own sad adventures. She is independent in thought if not in word. This circumstance is worth remembering, for we shall find later that in some of the dramatic pieces Echo develops a voice that is entirely independent and talks on without respect to the classical tradition.

As to the subject matter of these poems, it is quite evident that the theme is almost always that of a disappointed lover who may sorrow over a failure in wooing or become cynical about women, renouncing all further interest in them, or find in Echo consolation, or the incentive to return to the conquest again more bold than ever before. The *motif* is love; the scene is laid among woods and hills and fields; and the action is suggested by the semi-dramatic

dialogue which reveals the situation, and either changes or confirms the opinions and attitude of the interlocutor. That is the echo-poem.[59]

[59] This statement that the subject matter is of unrequited love, though very broad, demands only slight qualification. The "Dialogue between Glutton and Echo" is one exception to the rule. Gascoigne's fantastic flattery of Elizabeth is another. But Gascoigne's was not mere personal praise; it was — as we all suspect — motivated by political relations. The same thing may be said of the following royalist poem of 1645, by an unknown author (here taken from "Notes and Queries," series 1, v. II, p. 441):

What wantst thou, that thou art in this sad taking?
Echo: *A king.*
What made him first move hence his residing?
Siding.
Did any her deny him satisfaction?
Faction.
Tell me wherein the strength of faction lies?
On lies.
What didst thou when the king left his Parliament?
Lament.
What terms wouldst give to gain his company?
Any.
What wouldst thou do if here thou mightst behold him?
Hold him.
But wouldst thou save him with thy best endeavour?
Ever.
But if he comes not, what becomes of London?
Undone.

Another example of somewhat more pointed politics I shall extract from D'Israeli's "Curiosities of Literature":

"At the end of a comedy presented at the entertainment of the prince, by the scholars of Trinity College, Cambridge, in March, 1641, printed for James Calvin, 1642, the author, Francis Cole, holds in a print a paper in one hand and a round hat in another."

Now, Echo, on what's religion grounded?
Round-head!
Whose its professors most considerable?
Rabble!
How do these prove themselves to be the godly?
Oddly!
But they in life are known to be the holy,
O lie!
Who are these preachers, men or women — common?
Common!
Come they from any universitie?
Citie!
Do they not learning from their doctrine sever?
Ever!
Yet they pretend that they do edifie:
O fie!
What do you call it then to fructify?
Ay.
What church have they, and what pulpits?
Pitts!
But now in chambers the Conventicle;
Tickle!
The godly sisters shrewdly are belied.
Bellied!
The godly number then will soon transcend.
End!
As for the temples, they with zeal embrace them.
Rase them!
What do they make of bishop's hierarchy?
Archie!
Are cresses, images, ornaments their scandall?
All!
Nor will they leave us many ceremonies.
Monies!
But even religion down for satisfaction?
Faction!
How stand they affected to the government civil?
Evil!
But to the king they say they are most loyal.
Lye all.
Then God keep King and State from these same men.
Amen!

VI

Pastorals

It is not my intention merely to enumerate the many different technical variations of the echo-device. More value could be gained from some scrutiny of these pieces in the light of their use, the type of literature in which they appear, and the specific functions they are made to fulfill. We begin with stating what has already been demonstrated, that this is a very artificial device.[60] And, aside from the frank affectation of the sonnet sequence, probably the next most artificial type of literature was the pastoral. It was formality and technique raised to the *n*th degree. Those calm and scornful shepherdesses, those fantastic shepherds who addressed the very skies with plaints of unavailing love, those silly woolly lambs conventionalized as in a decorative frieze out of all resemblance to living animals, those neatly mowed lawns for grazing sheep and those woodland scenes — resembling Italian gardens — so unnatural a world was that of the pastoral. The characters were almost more unsatisfactory than Keats' figures on the Grecian urn. Their warmest affections seem more dispassionate than our chill regrets. Yet such was the setting in which the echo-device usually appeared! It is not strange, however, that ordinary echoes, not the device, should be found in poems dealing with outdoor life. And so we find them in pastorals, which combine the outdoor idea with the idea of formality. But this tendency can be seen in poems which are not entirely pastorals, but which have passages in that spirit. Almost the only reference to an echo in Shakespeare comes in

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(A footnote to the word *Archie* says: An allusion probably to Archibald Armstrong, the fool or privileged jester of Charles I, usually called *Archy,* who had a quarrel with Archbishop Laud, and of whom many *arch* things are on record. There is a little jest book, very high priced and of little worth, which bears the title of "Archie's Jests." — D'Israeli's note, in "Curiosities of Literature," 2: 422–3.)

And then a certain Mr. Allan Reid wrote to "Notes and Queries" (series 8, v. 10, p. 434) asking if anyone could supply him with the name of the author responsible for this poem, which he had found "abroad, in an old book." It is frankly partisan and has nothing to do with love:

An diabolus est Jesuita?
    Ita!
Et tamen Jesuitae sunt fervidi et zelosi.
    O si!
Ad convertendos homines percurrent terras,
    Erras!
Quid ergo quaerunt apud Æthiopes?
    Opes!
Et quid reservatus hominibus tam dignis?
    Ignis!
Ut ardent sicut stamen.
    Amen.

But these are, I believe, the only exceptions until we come to the actual drama.

[60] Of this outlandish artificiality and dependence on mere technique, no better example could be given than Drayton's sonnet from his "Idea," punning incessantly on the words "No" and "I," and echoing: "I say 'I die.' You echo no with 'I.'" Sonnet No. 5 in ed. 1619; No. 8 in ed. 1599.

"A Lover's Complaint" (1609), which is distinctly in the pastoral mood; and one of the few passages in the "Faerie Queene" in even a semi-pastoral mood has "all the woods with double Eccho ring."[61] We see also that whenever the sonnets get away from the flutters and sighs of the court, they almost invariably mention echoes. Plain and hill echo forth the lovers' grief, sighs and groans are echoed through the air by the wind, sometimes prating Echo rings from the rocks, sometimes scornfully remains silent.[62] Indeed, it is no mere chance that Lord Stirling, from whose "Aurora" (1604) we have already cited "An Eccho," was very much disposed toward pastoral and did a supplement to Sidney's "Arcadia." Take for example Michael Drayton's "The Quest of Cinthia" (1627) with its careful pastoral setting: "what time the graves were clad in green, the fields dressed all in flowers," where the Echoes often wonder at Cinthia's name.

"Long wand'ring in the woods (said I)
Oh, whether's *Cynthia* gone?
Whensoone the Eccho doth reply,
To my last word, goe on."

Here in these four lines there is the pastoral theme and the pastoral manner and also an actual verbal echo. The setting is carefully given. One of the echo sonnets cited above from Thomas Watson's "Tears of Fancie" (No. 29) was likewise preceded by careful preparation in the sonnet just before, in which an attempt was made to create the setting where Narcissus sat and heard Echo speak, only this time a well of tears actually shed from watery eyes. The attempt to keep in touch with the pastoral idea, or rather the natural coincidence of the pastoral idea and the echo-device, is further illustrated by Canzon 2 in the ingenious Barnabe Barnes' "Parthenophil and Parthenope" (1593), part of which is given here:[63]

Echo! record what feasts be kept today
Amongst the Arcadian shepherd swains!
What keep they, whiles they do the Muses cheer?
Echo, Cheer!
He cheered the Muses with celestial skill!
All Shepherds' praise died with him, when he died!
He left no peer! Then, what deservèd he,
At whose pipe's sound the lambkin bays?
Echo, Bays!
The bullocks leap! the fawns dance in array!
Kids skip! The Satyrs friskins fain!
Here stand a herd of Swains, Fair Nymphs stand there!
Swains dance! while Nymphs with flowers their baskets fill!
What was he to these Nymphs with garlands tied?
Echo, Tied.

[61] Book I. More typical is Calidore among the shepherds, Book VI, Canto X. Other references to echoes in Spenser are in the "Prothalamium," ll. 112–113; "The Tears of the Muses," ll. 285–286; Virgil's "Gnat," l. 232; and in the "Epithalamium."

[62] Constable's "Diana" (1584); Lodge's "Rosalynde" (1590); Lodge's "Phillis" (1593); Giles Fletcher's "Licia" (1593), and "Galatea Concerning Polyphemus" (1593); Richard Linche's "Delia" (1596); Griffin's "Fidessa" (1596); and Lodge's "Glaucus and Scilla."

[63] Canzon 2.

But this fact is made even more obvious by noticing that when Cowley wants to write "The Eccho" in "Constantia and Philetus" (1637) we find the lover conveniently going into the woods before he begins his moaning and leaving the woods directly he is done.

When Mr. Thorndike was making a study of some early dramatic pastorals in English, he mentioned the use of echo dialogues in Gascoigne's "Princely Pleasures at Kenilworth Castle" (1575), and in the "Maid's Metamorphosis" (1600), as characteristics of the pastoral.[64] He probably did not mention George Peele's "Old Wives' Tale" (1590), because he deemed it too serious and mysterious a piece for pastoral. Yet its setting is pastoral, and it contains an example of the echo-dialogue on the stage:

Enter the two Brothers.

Sacrapant. Delya, away, for beset are we;
But heaven nor hell shall rescue her from me.[65]
1. Brother. Brother, was not that Delya did appeare?
Or was it but her shadow that was here?
2. Brother. Sister, where art tho? Delya, come again;
He calles, that of thy absence doth complaine.
Call out, Calypha, that she may heare,
And crie aloud, for Delya is neere.
Eccho. Neere.
1. Brother. Neere? O where, hast thou any tidings?
Eccho. Tidings.
2. Brother. Which way is Delia then,— or that, or this?
Eccho. This.
1. Brother. And may we safely come where Delya is?
Eccho. Yes.
2. Brother. Brother, remember you the white
Beare of Englands wood:
Start not aside for every danger;
Be not afraid of every stranger;
Things that seeme, are not the same.
1. Brother. Brother, why do we not then couragiously enter?
2. Brother. Then, brother, draw thy sword & follow me.[66]

It is the perfect naturalness of all the surroundings that makes these pastorals the usual places in which we should expect to find echoes. For

[64] "Modern Language Notes" (1899), v. XIV, p. 228. He found no echo-dialogues in five other pieces, though he seems to have thought them characteristic. Reference is kindly supplied by Miss Jeannette Marks, to another pastoral, "Narcissus, or Twelve Night merriment playede by youths of the parish at the College of S John the Baptist in Oxford, A. A. 1602, with appendix, now first edited by M. L. Lee, 4°, London, 1893" (The Tudor Library), which is not to be confused with the poem "Narcissus" (1646), by James Shirley.

[65] This reading is Bullen's, altered from the original: *But heaven or hell shall rescue her from me.*

[66] ll. 365–386. It is worth noting that this incident got into Milton's "Comus" (1634–37) only as a song addressed to Echo, ll. 230 ff.:

Sweet Echo, sweetest Nymph that liv'st unseen
Within thy airy shell
By slow Meander's *margent green,*
And in the violet imbroider'd vale
Where the love-lorn Nightingale
Nightly to thee her sad song mourneth well.
Canst thou not tell me of a gentle Pair
That likest thy Narcissus *are?*
O if thou have
Hid them in som flowery Cave,
Tell me but where
Sweet Queen of Parly, Daughter of the Sphear,
So maist thou be translated to the skies,
And give resounding grace to all Heav'ns Harmonies.

instance, in the opening passages of Jonson's "Masque of Oberon" a satyr is calling for his fellows by blowing on a cornet and, when Echo answers, thinks it is they. But when they fail to approach at his request, he suspects he was deceived and blows a second time to make sure. After telling Echo not to meddle further, he blows his cornet a third time and then is truly answered by those he seeks. And this scene with one echo believed to be a genuine response, one recognized as an echo, and one which is a human response and not an echo, — this scene illustrating these three types could not have been placed anywhere else than where such an error might naturally have happened. The out of doors is the natural home of Echo, and her hollow voice is often used to taunt. For further example, it is as a mocking interlocutor that Echo appears in the "Maid's Metamorphosis" (1600):[67]

Enter Ascanio, and Iocule.

Asca. Shall then my travell ever endless prove?
That I can heare no tydings of my Love?
In neither desert, grove nor shadie wood,
Nor obscure thicket, where my foote hath trod?
But every plough-man, and rude shepheard swain,
Doth still reply unto my greater paine?
Some Satyre then, or Goddesse of this place,
Some water Nymph, vouchsafe we so much grace
As by some view, some signe, or other sho,
I may have knowledge if she live or no.
Eccho. No.
Asca. Then my poore hart is buried too in wo:
Record it once more, if the truth be so?
Eccho. So.
Asca. How, that *Eurymine* is dead, or lives?
Eccho. Lives...

These three echo-dialogues are taken out of two plays and a masque of a pastoral character, and yet they had none of the traits of the pastoral use of the echo. In "Pastor Fido" (which was translated in 1602) and in other pastorals the use of echoes is in connection with sentimental love scenes, quite different from the taunting scenes of these English pieces. In fact, we often wonder just what to do with Greg's statement that the echo owed its popularity — though not its introduction into the pastoral — to Guarini. There seem to have been echoes mentioned in English pastorals before Guarini wrote, and not until the partial pastoral revival in England about 1630[68] were there very many more again. For instance, in what is almost purely a pastoral, Peele's "Arraignment of Paris" (1584), we have a pseudo-echo as follows:[69]

A foul crooked Churl enters, and Thestylis, a fair Lass, wooeth him, and singeth an old song called The Wooing of Colman: *he crabbedly refuseth her, and goeth out of the place: she tarrieth behind.*

Paris. Ah, poor unhappy Thestylis, unpitied is thy pain!
Venus. Her fortune not unlike to hers[70] whom cruel thou hast slain.
Thestylis singeth, and the Shepherds *reply.*

[67] Act IV, Scene 1.
[68] Act III, Scene 2.
[69] See Forsythe: "Shirley's Plays," p. 6.
[70] This is Dyce's emendation.

The Song.

Thest.	The strange affects[71] of my tormented heart, Whom cruel love hath woeful prisoner caught, Whom cruel hate hath into bondage brought, Whom wit no way of safe escape hath taught, Enforce me say, in witness of my smart, There is no pain in foul disdain in hardy suits of love.
Shepherds.	There is no pain, &c.
Thest.	Cruel, farewell.
Shepherds.	Cruel, farewell.
Thest.	Most cruel thou of all that nature fram'd,
Shepherds.	Most cruel, &c.
Thest.	To kill thy love with thy disdain.
Shepherds.	To kill thy love with thy disdain.
Thest.	Cruel Disdain, so live thou nam'd,
Shepherds.	Cruel Disdain, &c.
Thest.	And let me die of Iphis' pain,
Shepherds.	A death[72] too good for thy disdain.
Thest.	Sith this my stars to me allot, And thou thy love hast all forgot.
Shepherds.	And thou, &c.

(Exit Thestylis.)

At the end it says in the old book, "The grace of this song is in the Shepherd's *echo* to her verse." This, of course, opens the whole musical question.

Is a refrain an echo? When an invisible choir of shepherds echoed the last word or words, did it constitute an echo? As an instance of what this problem may mean, there is the "song redoubled" of the harvest men in "The Old Wives Tale" (1590–1595):

"Soe heere we come a reaping, a reaping,
To reape our harvest fruite,
And thus we pass the yeare so long,
And never be we mute."

And there is Breton's "Report Song in a Dream between a Shepherd and a Nymph"[73] of which one stanza is enough:

"Shall we go dance the hay? The hay?
Never pipe could ever play
Better shepherd's roundelay."

In Shakespeare's "Measure for Measure" (1604), we have the same sort of thing in a charming song with more about it of beauty than of echo:

"Take, O! take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn:
But my kisses bring again,
Bring again,
Seals of love, but seal'd in vain,
Seal'd in vain."[74]

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[71] This is Dyce's emendation.
[72] This is P. A. Daniel's emendation.
[73] From "England's Helicon" (1600).
[74] See also a variation of this in a poem by Rhys Goch, quoted by Charles Wilkins: "Hist. of Lit. of Wales, 1300–1650," Cardiff, 1884, p. 28–29.

Of course, if we wished to press the subject, we could include in our category every repetition in every song that has ever been written. But though by such a process we should accumulate a dictionary full of echoes, we should likewise lose sight of our definitions. In some of these there seems to be an actual intention of giving the effect of an echo, many seem rather on the border line, and in others the sense of refrain seems to predominate. The true test is the dramatic one: the test of different characters. Tetrazzini might sing her Swiss Yodel song all evening and it would not be an echo — only repetition: but the same words can be repeated so as to give the impression that they come as an echo from off the stage, given probably by another person concealed in the wings, and then it would be an echo-song.

This musical question is also involved in the problem of echo-devices in the masques, which likewise were somewhat pastoral in tone. The whole effect is dramatic enough, and it seems not improbable to imagine a singer stationed at one side of the stage (perhaps concealed behind some of the gallants or behind a curtain) and singing the echoes. This would then give the impression of a musical response and yet the dramatic circumstances of the masque would tend to make it a veritable verbal echo. The following "Hymn by the Masquers," is taken from Ben Jonson's "Pan's Anniversary; or the Shepherd's Holy day, as it was presented at Court before King James, 1625":[75]

If yet, if yet,
Pan's orgies you will further fit,
See where the silver footed fays do sit,
The nymph's of wood and water;
Each tree's and fountain's daughter!
Go take them forth, if will be good
To see some wave it like a wood,
And others wind it like a flood;
It springs,
And rings,
Till the applause it brings,
Wakes Echo from her seat.
The closes to repeat.
(Echo. The closes to repeat.)
Echo, the truest oracle on ground,
Though nothing but a sound.
(Echo. Though nothing but a sound.)
Beloved of Pan, the valley's queen.
(Echo. The valley's queen.)
And often heard, though never seen.
(Echo. Though never seen.)

[75] The "Maske at the Marriage of the Earle of Somerset, and Lady Frances Howard" (1614), by Thomas Campion, is the only one among the works of that singing poet which contains anything which might be taken as an echo and even this seems mere musical repetition:

"While dancing rests, fit place to music granting,
Good spells the Fates shall breathe, all envy daunting,
Kind ears with joy enchanting, chanting.
Chorus. Io, Io Hymen!
Like looks, like hearts, like loves are linked together:
So must the Fates be pleased, so come they hether,
To make this joy persever, ever?
Chorus. Io, Io Hymen!
Love decks the spring, her buds to th' air exposing
Such fire here in these bridal breasts reposing,
We leave with charms enclosing, closing."

A further example of this type of echo in a song which is also an actual echo is to be found in the second scene of William Browne's piece on Ulysses. "The Inner Temple Masque" (1614).[76] But the chief interest which attaches to this scene is in the stage direction, indicating a regular method of representing this device in theatrical performances.[77]

Presently in the wood was heard a full music of lutes, which descending to the stage had to them sung this following song, the Echoes being placed in several parts of the boscage:

SONG

CIRCE bids you come away.
  Echo: Come away, come away.
From the rivers, from the sea.
  Echo: From the sea, from the sea.
From the green woods, every one.
  Echo: Every one, every one.
Of her maids be missing none.
  Echo: Missing none, missing none.
No longer stay, except it be to bring
  A med'cine for love's sting.
That would excuse you and be held more dear
Than wit or magic, for both they are here.
  Echo: They are here, they are here.

My next echo-scene, from Ben Jonson's "Masque of Blackness," presented at Whitehall in Twelfth Night, 1605–1606, has the same indication as to how the echoes are to be represented on the stage "from several parts of the land." It is also noteworthy that the echoes are growing longer and more complicated. Eight syllables is a rather long phrase to be repeated without confusion, and the very length of the phrase indicates a greater tendency towards formality and towards conventionalization.

Come away, come away,
We grow jealous of your stay:
If you do not stop your ear,
We shall have more cause to fear
Syrens of the land, than they
To doubt the Syrens of the sea.

Here they danced with their men several measures and corantos. All which ended, they were again accited to sea, with a song of two trebles, whose cadences were iterated by a double echo from several parts of the land.

Daughters of the subtle flood,
Do not let earth longer entertain you;
  1. Echo. Let earth longer entertain you.
  2. Echo. Longer entertain you.
'Tis to them enough of good,
That you give this little hope to gain you.
  1. Echo. Give this little hope to gain you.
  2. Echo. Little hope to gain you.

[76] Browne was author of "Britannia's Pastorals," "The Shepherd's Pipe," and other pastoral poems, and yet in his fifth eclogue he bids his friend "to write things of a higher fame than silly shepherds use indite."
[77] Reminding us of the Echo concealed in the bushes in Gascoigne's "Princely Pleasures" (1575).

If they love,
You shall quickly see;
For when to flight you move,
They'll follow you, the more you flee.
1. Echo. Follow you, the more you flee.
2. Echo. The more you flee.
If not, impute it to each other's matter;
They are but earth, and what you vowed was water.
1. Echo. And what you vowed was water.
2. Echo. You vowed was water.

There may be some doubt in our minds about the proportion of true dramatic flavor which is in these songs and whether or not it is sufficient to warrant repeated words being classed as actual echoes instead of as mere musical repetitions. But whatever the doubt in the three previous cases, there can be none when the echoes are presented as actual embodied persons on the stage. And in such a manner are they presented in the following passage, extracted from Ben Jonson's "The Queen's Second Masque, which was of Beauty," presented at Whitehall, Twelfth Night, 1608–9, which has the same double echoes, somewhat more simple; but it is important for the stage direction: the "two Echoes rising out of the fountains." Thus it reads:

Here the loud music ceased; and the musicians, which were placed in the arbors, came forth through the mazes to the other land: singing this full song, iterated in the closes by two Echoes, rising out of the fountains.

When Love at first did move
From out of Chaos brightned
So was the world, and lightned,
As now.
1. Echo. As now!
2. Echo. As now!
Yield Night, then to the light,
As *Blackness* has to *Beauty:*
Which is but the same duty.
It was for Beauty that the world was made,
And where she reigns, Love's lights admit no shade.
1. Echo. Love's lights admit no shade.
2. Echo. Admit no shade.

Then as if it were not sufficient to make the invisible nymph visible and to have her arise out of a fountain, — and it will be remembered that a fountain is a usual accompaniment of Narcissus and the lost echo, — Ben Jonson has gone even further in "Cynthia's Revels" (1600).[78] There he gives a dialogue between Mercury and Echo, wherein Echo has an independent voice[79] and talks on without the necessity of repetition, but has to catch her cue, or her opening word from each last phrase of Mercury, somewhat after the manner of the "link verse." It is worth noting that Echo comes up from below, ascending through a fountain; and that, though Echo can speak at length when a tangible creature, she must speak only in repeated phrases when she is invisible

[78] Act I, Scene 1.
[79] In Lope de Vega's "La Fianza Satisfecha," the first responses are echoes, but an independent voice is later developed.

and therefore only an airy spirit. It is a pleasant conceit wherein the Goddess of Olympus is evidently conceived as restoring for a time the physical body and the full powers of speech together, just as she had taken them away together. The passage is therefore one of the most interesting of all.

Now there should be no doubt as to the use of the echo-device. We have studied it in verse as a metrical conceit. We have found it usually in a pastoral setting with music, and often in those pastorals which stand half way between ordinary verse and the drama. We have even found its dramatic possibilities realized to such an extent as to transform its functions into independent speech of a rational kind. Having carried this semi-dramatic trick of poetizing and of song writing up almost to the door of the theatre, so to speak, we shall in our next section discuss stage possibilities of the device and its dramaturgic uses.

VII

Drama

The most natural place in the world for echoes is in the open country and the most natural literature for echoes is pastoral literature. But it is also quite evident that, in the idea of a question and a reply, there is something of the dramatic. Hence we find that, just as its peculiarities recommended the echo-device to fantastic forms of verse, its technical characteristics brought it into the regular drama whose very foundation is in dialogues and in responses. There is little difficulty, therefore, in understanding how the dramatists came to use this device out of the poetic books of the period. The manner of their use is the interesting thing, the technical value of employing such a device to further action, to display character, or to gain effectiveness. We have in the last section discussed the echo-device as utilized in semi-dramatic pastoral backgrounds. In this section the circumstances rather than the scenery, the dramatic rather than the pictorial situations, — these shall be our concern.

It was of course inevitable that these devices should, in their transference from poetry to drama, bring with them some of their former characteristics. For instance, many scenes have stage directions "in the woods," or "such-and-such a forest," showing that the settings are the ones to which we are already accustomed. And then similar migrations can be cited of other traits. The cynical attitude toward women is continued in as strong a vein as the affectedly despondent sonneteers ever dared to attempt. The indictment is particularly strong in Robert Tailor's "Hog hath lost his Pearl" (1613).[80]

It has been seen that some of the echo-poems were political in character, and the same sort of thing is likewise found in the drama. A scene from "The Return from Parnassus" (1606),[81] contains a dialogue whose object is satire.

It will be noticed, however, that these echo scenes in "Hog hath lost his Pearl" and in "The Return from Parnassus" are merely separate scenes put into

[80] "Actus Quartus...in the woods."
[81] Actus II, Scaena 2, "publiquely acted by the students in Saint Johns Colledge in Cambridge."

the plays; the essential characteristic of the echo-dialogue has little influence or effect upon the play as a whole. The transference from lyric poetry to drama was merely a complete borrowing of technique without change. The device has not become less lyric by becoming more dramatic. And as a technical device it was also borrowed freely enough, on three occasions at least, to cause it to lose its distinctive idea of echoes: In "A Humorous Days Mirth" (1599) by George Chapman, one character is made to repeat the phrases of another for purely humorous effect: in outward form the scene is an echo-scene, actually it is not.[82] In that curious play by Thomas Dekker called "If this be not a good play, the Devil is in it" (1612) it is only by echoing the last two or three words of his master Scumbroth's speeches that Glitterbacke, a diabolical head of gold, can speak at all: so that though there is no echo indicated, the phrasing is such that Scumbroth *might* have been deceived by Echo into thinking that this head of gold spoke.[83] And, lastly, in Thomas Middleton's play, "Anything for a Quiet Life" (1617), a mercer's apprentice hides behind an area and simulates an echo from the cellar: but this scene, though only a feigned echo, has dramatic purpose, for it teaches the mercer's wife who has a long and a full tongue not to talk too much or too loud.[84]

. . . .

We have thus seen how the device was used in a purely technical way, and it shall be our next concern to learn how the echo was used for its dramatic possibilities as an integral part of the plot or the characterization and not as a mere insertion out of other books. In fact it is used for the development of a character in a fashion more decided and more thorough than the mere soliloquy could do, in the very first scene of the first act of Dekker's "Old Fortunatus" (1599). There is a slight touch of the ridiculous in this wood in Cyprus where *Fortunatus* enters meanly attired, and walks about cracking nuts before he speaks; and yet it is quite obvious that the echo here is no mere whimsy of a device transferred out of one form of literature into another. It has found a definite place in the preliminaries of an expository first act.

Practically the same characterization can be given to some further echo-scenes, scenes which at first seem to be merely a humorous application of the idea but which on closer scrutiny in relation to the other parts of the play are seen to account for the passing of time and to fill out the usefulness and futility of Jenkins. Gifford suggested that these scenes, which come from James Shirley's "Love Tricks" (1624),[85] were burlesques of "Hog hath lost his Pearl" but deemed the matter "scarcely worth the labour of investigation." Probably Gifford did not care to search far and preferred the error in labeling certain definite things as sources to the truth to be found by looking. Yet we know that in this, as in other things, the "sources" of James Shirley are to be reckoned

[82] An exact parallel to this appears in "Law-tricks" (1606) by John Day, Act V, Scene 1, p. 71–72, and 74.

[83] Miss M. L. Hunt ("Thomas Dekker, a Study," p. 154), says that this came from the earlier stage to which I am forced to reply that her degree of comparison must be very small indeed for there was not much stage, and certainly no echo-devices on the stage at a date very much earlier than 1612. She even called the echo-device an "archaic element" in 1600 (p. 33).

[84] Another counterfeit echo appears in "The Turk" (1607), Act V, Scene 1.

[85] Act IV, Scenes 3 and 4.

as the whole of acted and printed literature and not any few books; no man inherited more from literary predecessors, and the echo-device went along with the rest.

Another interesting and real, though not a verbal, echo is to be found in the opening of Jonson's "Masque of Oberon, the Fairy Prince" (Act I):

1. SATYR. *Chromis! Mnasil!* None appear?
See you not who riseth here?
You saw Silenus late, I fear.—
I'll prove if this can reach your ear.

He wound his cornet, and thought himself answered; but was deceived by the echo.

O, you wake then! come away,
Times be short are made for play;
The humorous moon, too, will not stay:—
What doth make you thus delay?
Hath his tankard touched your brain?
Sure, they're fallen asleep again:
Or, I doubt it was the vain
Echo did me entertain.
Prove again—

Wound his cornet the second time, and found it.

I thought 'twas she!
Idle nymph, I pray thee be
Modest, and not follow me:
I do not love myself, nor thee.

Here he wound the third time, and was answered by another Satyr.

This same idea which we have had of one person searching for another and being deceived, which we also had in the satyr with the cornet in Jonson's "Masque of Oberon,"—this same idea is again illustrated with a trifle more intricacy in a scene from Richard Browne's "Queen's Exchange" (1631–32).[86] The predicament of Anthymus who seeks his feeble father and is led back and forth by Echo is somewhat pathetic until he discovers the delusion and curses Echo and her babbling mockery.

However, if there is pathos in that scene, we can find by looking elsewhere that there is terror in Echo as well. Few dramas of that age deserve the grewsome title, "tragedy of blood," so completely as does the "Duchess of Malfi" (1614), by John Webster, which by its very elevation gains in horror and becomes more and more terrible as it becomes more and more sublime. Without a doubt this is the most dignified and most serious use of the echo-device in all of English literature. Others may have employed it for courtly praise, or for quaint metaphysical conceit, for conventional compliment or classical turn of phrase, for literary affectation or for broad humor, for satire of women or for the attack of a political creed. But none have made the interlocutors so clearly conscious of the fact that they were talking to an Echo, as these who hear her voice come from a ruined cloister wall; and none have read more significant meaning into the tricky responses than did *Antonio* standing amid the graves of the men of old and seeming to hear the voice

[86] Act 2, Scene 3.

of his murdered wife warning him to be mindful of his safety. Though *Delio* remains skeptical of the whole proceeding and though *Antonio* probably does not dream of a ghost and attributes all the incident to the marvelous, hollow, and dismal echo previously described to him, yet on *Antonio* there is an undoubtedly strong emotional effect. He even seemed to see a sudden clear light present before his eyes, "a face framed in sorrow," the face of his murdered wife. The thing is done with the usual power and strength of John Webster; and that should be sufficient comment.[87]

When Webster can utilize it so well as that, scarce is there need for excusing the echo-device as an unnatural thing in literature. It is true that Shakespeare never used it; it is true that Marlowe never used it; it is true that Jonson used it only in semi-musical sense in those masques which his other, really fine plays have saved from oblivion. These three men were the greatest of their age. And yet John Webster used naturally and effectively an artificial trifle which they scorned to adopt. No blame to them, of course. But particularly no blame to him. The device has become in his hands more than a mere device, it is a reasonable and rational element in the drama.[88]

So if once we have got to the point where we are willing to admit that the echo-dialogue may exist in a play without undue strain upon a natural imagination, we can immediately find it used with sense and discretion. It is true, of course, that every possible ingenious application of an ingenious device was found and made by those ingenious dramatists. But it is also true that there are really only two general uses to which the echo-scene could be applied — one to bring out character and to reflect the mood and tone of the play, and another to take a hand in determining the course of events. In Peele's "Old Wives Tale" (1590), already quoted, the echo assists in complicating the plot and makes the brothers resolve to go on and continue their search. And almost the same thing can be said of the role played by Echo in Drayton's semi-dramatic piece "The Quest of Cinthia" (1627):

"Long wand'ring in the Woods (said I)
Oh whether's *Cynthia* gone?
Whensoone the Eccho doth reply,
To my last word, goe on,"

And so he goes on with the quest. The effect of Echo upon the conduct of a character is seen again at the end of the first part of Thomas Heywood's "Iron Age" (1632). There is only a single echo of a single word in the soliloquy of *Ajax* who is, if not alone, at least deserted, on the stage.

Aiax. ...Looke, looke,
By yonder wood, how sliely in the skirts
March policy and the divell, on, I feare you not:
Dare you not yet? not one to fight with me:
Who then? What's he must cope with *Aiax?*
Echo. *Aiax?*
Aiax. Well sayd old boy.

[87] Act V, Scene 3.

[88] In Thomas Heywood's "Love's Mistress" (Act I, Scene 2), there is a rather fantastic application of the device, of a semi-diabolical nature, which is, however, puny and trivial as compared with Webster's masterly handling.

And then the stage direction reads, "He kills himselfe." So that the echo is quite clearly the immediate cause of an important action and again is demonstrated as taking part in the plot, this time in the resolution. It will also be noticed that *Ajax* was despondent and deserted, which has ever been the usual condition of such men as listen to echoes. In Thomas Lodge's play "The Wounds of Civil War" (1594), we have perhaps the most complete absorption of the echo into the plot, just as in "The Duchess of Malfi" (1613) we have the most complete adaptation of the echo to the mood of the play. Here in the fourth scene of Act III, *Marius* is a lonely exile uttering his complaint to Echo in the desert and so corresponds to the usual ideas about these people.

Six hundred suns with solitary walks
I still have sought for to delude my pain,
And friendly echo, answering to my talks,
Rebounds the accent of my ruth again:
She, courteous nymph, the woful Roman pleaseth,
Else no consorts but beasts my pain appeaseth.
Each day she answers in yon neighbouring mountain,
I do expect, reporting of my sorrow,
Whilst lifting up her locks from out the fountain,
She answereth to my questions even and morrow:
To please my thoughts I mean for to approve.
Sweet nymph, draw near, thou kind and gentle echo. *Echo.*
What help to ease my weary pains have I? *I.*
What comfort in distress to calm my griefs? *Griefs.*
Sweet nymph, these griefs are grown, before I thought so. *I thought so.*
Thus Marius lives disdained of all the gods. *Gods.*
With deep despair late overtaken wholly. *O lie.*
And will the heaven be never well appeased? *Appeased.*
What mean have they to cure my smart? *Art.*
Naught better fits old Marius' mind than war. *Then war.*
Then full of hope, say, Echo, shall I go? *Go.*
Is any better fortune then at hand? *At hand.*
Then farewell, Echo, gentle nymph, farewell. *Farewell.*
O pleasing folly to a pensive man!
Well, I will rest fast by this shady tree,
Waiting the end that fate allotteth me. *(Sits down.)*

Almost immediately the arrival of *Young Marius,* who turns out to be the agent of "better fortune" which is "at hand," — the arrival makes him turn back from his exile in obedience to the behest, "Then war," back to the conquest of power at Rome. This echo-dialogue is, therefore, if not actually a determining, at least an indicative, factor in the development of the plot.

. . . .

We have thus shown the actual and important dramatic use of a device which was in itself semi-dramatic, whether it appeared in song, pastoral or sonnet. And we have found it in its most natural form as an incentive to continue a quest, as an emphatic accent to terror tragedies, and as indications and determinants of action. These dramatic uses resulted from a particular stage application of a purely literary trick invented by men almost acrobatic

in their skill at versification, but the dramatic uses became the most normal and natural. In the whole field of Elizabethan literature, to which we have tried to confine ourselves in this discussion of poems, pastorals, and plays, there was not — I think I may venture to state — any other purely literary device which so well illustrates the close affinities between all forms of writing in these times. And, in tracing a single and easily distinguishable form, we can see the imprint of one literature on another, and technical imitation of one nation or group or circle by another. It is because the echo-device gets into almost every one from Gascoigne to Cowley, into all sorts of plays from "Love Tricks" to "The Duchess of Malfi," into sonnets of a serious and songs of a jaunty mood, into biting satire and uproarious laughter, into nearly every form and shape of literature, — it is because of this that the echo-device has been interesting to watch through all its changes. The study has been fruitful, though the fruit may have no value.

VII

When we leave the stormy Seventeenth Century and pass through the Restoration and into the Eighteenth Century, we begin to find a sturdy insistence on form and regularity in form. It would not be long before lyric, elegy, pastoral, drama, satire, and song move alike in the stately measures of the classical rule. This was no field for echo-devices and such fantastic verse forms. They naturally did not belong.[89] D'Israeli, in his "Curiosities of Literature" goes so far as to claim for Samuel Butler the credit of driving the echo out of favor by ridiculing this use of verbal repetitions in a humorous dialogue in "Hudibras" (1663) between Orsin and Echo.[90]

Though the claim of D'Israeli may be a little preposterous, we must not forget that Corneille was making serious fun of the echo in France in 1653. The coming eighteenth century was a reasonable and a regular age; the curious was viewed askance; conformity to standard was required. And if further proof were needed that echoes were then out of favor, "The Spectator" himself,[91] Mr. Joseph Addison, pretends to discover "in ancient times the conceit of making an echo talk sensibly, and give rational answers," and speaks of this conceit under the heading of "False Wit." Addison is rather inclined to excuse the use in "Ovid," "where he introduces the echo as a nymph, because she was worn away into nothing but a voice." It may be thought, however, that this defence of Ovid is only a left-handed affair after all, for

[89] The sensible Dr. Johnson even objected to the pastoral idea, saying in his "Lives of the Poets" of Shenstone's "Pastoral Ballads": "I cannot but regret that it is a pastoral; an intelligent reader, acquainted with the scenes of real life, sickens at the mention of the *crook*, the *pipe*, the *sheep*, and the *kids*, which it is not necessary to bring forward to notice, for the poet's art is selection, and he ought to shew the beauties without the grossness of the country life."

[90] Part I, Canto III.

[91] Spectator, No. 59.

we find that Addison himself translated this tale out of the Latin[92] and did not eschew the echoing of the words:

> She saw him in his present misery,
> Whom, spite of all her wrongs, she griev'd to see.
> She answered sadly to the lover's moan,
> Sigh'd back his sighs, and groan'd to every groan:
> "Ah youth! belov'd in vain," Narcissus cries:
> "Ah youth! belov'd in vain," the nymph replies.
> "Farewell," says he; the parting sound scarce fell
> From his faint lips, but she reply'd, "Farewell."

And next Addison singles out for ridicule the distinguished author of "Colloquia Familiaria," saying, "The learned Erasmus, though a man of wit and genius, has composed a dialogue upon this silly kind of device, and made use of an Echo, who seems to have been a very extraordinary linguist, for she answers the person she talks with in Latin, Greek, and Hebrew, according as she found the syllables which she was to repeat in any of these learned languages."[93] But all of the condemnatory adjectives of Joseph Addison concerning other poetic technicalities and these echoes[94] — however consonant with the critic tendency of the time — must nevertheless be somewhat qualified when we find Addison himself writing the following song:

> Echo, tell me, while I wander
> O'er this fairy plain to prove him,
> If my shepherd still grows fonder,
> Ought I in return to love him?
> *Echo:* Love him, love him!
>
> If he loves, as is the fashion,
> Should I churlishly forsake him?
> Or in pity to his passion,
> Fondly to my bosom take him?
> *Echo:* Take him, take him!
>
> Thy advice then, I'll adhere to,
> Since in Cupid's chains I've led him;
> And with Henry shall not fear to
> Marry, if you answer, "Wed him!"
> *Echo:* Wed him, wed him![95]

There was also another poem written by a contemporary of Addison which goes to show that, though the general fact of the disappearance in the Eighteenth Century may be accepted as true, there are still liable to be exceptions, even among the very men who would naturally be deemed least likely to offend in this respect. This poem, furthermore, continues in a singularly biting way the usual cynical attitude toward women who cause despondency

[92] "Chalmers' English Poets," v. 20, p. 452.

[93] From "Juvenis et Echo,"

> *Juvenis.* Cypio pancis te consulere, si vacat.
> *Echo.* Vacat.
> *Juvenis.* Et si venio tibi gratus juvenis.
> *Echo.* Venis.
> *Juvenis.* Sed potesue nihi et de futuris dicere verum, Echo?
> *Echo.* Εχω, etc.

[94] Which he mostly copied out of an old book, Camden's "Remaines Concerning Britain" (1637).

[95] It will be noticed that this is very close to the type of mere musical repetition in vocal rendering. In fact this very song was put to music some time later by T. E. Hook. (Phillip Colson in "Notes and Queries," 19 June 1858. Series 2, v. V, p. 507.)

among lovers, an attitude peculiar of course to many of the very early echo-poems.[96]

Except for these two poems just cited, it may be rather broadly stated that the use of the echo-device was discontinued in England after the Restoration. In fact the further occurrences of the species from 1660 to the present time are so few that they can be grouped and briefly discussed as a whole.

As mere evidence that this use of the echo is not dead, without any attempt to indicate a vigorous life, we may at least say that the single echo fitted into the stanza form is found in Byron's "Oscar of Alva" (In "Hours of Idleness," 1807),[97] Shelley's "Epipsychidion" (1821),[98] in Tennyson's "Launcelot and Elaine" (1859),[99] and in the French (simply to show that it had not died there either) in Lamartine's "Jocelyn" (1837).[100] And yet it seems even from the beginning that these are not really echoes at all in our sense of the word. They are verbal repetitions and have the dramatic effect; but they spring out of thought rather than out of technical manipulation. They are real echoes, not poetic ones.[101] They are in the poems because the authors actually imagined real responses echoing down the steep turret steps to Elaine or through the forest aisles to the poet of Epipsychidion. They are not there because of literary relationships and influences.

But there was one use of the echo-dialogue in base forms which in all probability had purely literary origins. It is a Napoleonic adaptation of the device as it had been employed against Roundheads and against Jesuits. It furthermore has a tragedy connected with it for none could then take lightly the name of the man who rode across frontiers in a dim gray traveling coach, and ruled and dominated Europe.

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[96] This poem, called "A Gentle Echo on Woman, in the Doric Manner," is to be found among the "Miscellanies in Prose and Verse Printed for John Mayhew," 1711. The authors of these miscellanies were Swift, Arbuthnot, Pope, and Gay; but of this we can only be sure it was not written by Swift. There are, besides this extended use, a few cases similar to that in Addison's translation from Ovid: Pope's "Pastorals" (1709), where a great part of the refrain is an invitation to Echo, and one stanza has:

> "Come, *Delia*, come; ah, why this long delay?
> Through rocks and caves the name of *Delia* sounds.
> *Delia*, each cave and echoing rock rebounds."

Again we find in Pope, "The Rape of the Lock" (1712), fourth canto:

> " 'O wretched maid!' she spread her hands, and cried,
> While Hampton's echoes, 'wretched maid!' replied."

Then in John Dyer's, "The Ruins of Rome" (1740):

> "Sung *Caesar*, great and terrible in war,
> Immortal *Caesar!* lo, a God, a God! —
> . . . a God, a God!
> The flow'ry shades and shrines obscene return."

[97] " 'Tis he! I hear my murderer's voice!'
> Loud shrieks a darkly gleaming form.
> 'A murderer's voice!' the roof replies,
> And deeply swells the bursting storm."

[98] ll. 225–239. For text see Appendix.

[99] ll. 1766–1776. See Appendix. To these could be added the single echo at the end of Kipling's prose, "The Story of the Gadsbys," in the Garden of Eden scene (see Appendix), and a curious one in Byron's "Bride of Abydos" (1813):

> "Hark! to the hurried question of despair:
> *Where's my child?* — an echo answers *Where?*"

[100] In "Quatrième Epoque": "*Lawrence!*"...L'écho seul me renvoye: "*Lawrence!*"

[101] As for instance, in Wordsworth's "Simon Lee"; personification without giving the actual verbal echo:

> "When Echo bandied round and round,
> The hallow of *Simon Lee*."

For publishing the original of this [102] and the book in which it was contained, a certain bookseller of Nuremberg was taken out at Braunau and summarily shot on the morning of August 26, 1806. The execution caused a great furore at the time, which did not die down, but continued in the memories of Bavarians for years. Even until very recent times the incident has continued to be written up and to have the original documents concerning it published and republished. Said Carlyle:

> "Injustice pays itself with frightful compound interest. I am not sure that he had better have lost his best park of artillery, or had his best regiment drowned in the sea, than shot that poor German bookseller, Palm."

Thus much trouble did at least one verse cause, and thus did Johann Phillip Palm lose his life for the satiric responses of which Echo is capable.

Yet, aside from this great publicity and notoriety, echoes seemed to have gone on about as before. They were mentioned in out-of-door places where the scenery was pastoral, in Walton, in Gay's "Journey to Exeter," in Anne Finch, Countess of Winchelsea's poem "To the Echo," in Marmontel's "La Bergère des Alpes" (1766), which though not producing regular echo-dialogues show that the echo-theme is still an accompaniment of the pastoral idea. But the pastoral had never been particularly popular in England. It enjoyed a slight vogue about 1580–1590, and about the year 1630. But never did it become the formal and popular species of entertainment that it was in France from 1620–1630, or in Italy earlier when, as we have already said, Guarini popularized the echo in pastoral. There are some in Congreve's "The Mourning Bride." Yet the formal gardens of the Eighteenth Century, and Allan Ramsay's shepherdesses, yielded no echoes; and we are forced to turn to the drama. Even there the plays are too much akin to the "music hall" and too remote from the delicate art of pastoral. In the famous garden scene of Beaumarchais's "Mariage de Figaro" (1783) [103] there are cleverly feigned echoes, the same counterfeiting appears with an attempt at terror effects in "The Haunted Tower" (1789) by James Cobb,[104] and bass responses are heard to a woman's song (in the manner of an echo) in "The Noble Peasant" (1786) by Thomas Holcroft.[105] But these are either simulated echoes or musical refrains, so that we really have no echo at all until we come to Pixerécourt's *mélodrame,* "Coelina or the Tale of Mystery" (1802), which used a single echo, "Vengeance!" for terror effect, but which Holcroft in translation omitted from the English version of the play.[106] And so in the field of the drama almost the only real example we can point to within the past two hundred and fifty years is in a play called "The Echo of Westminster Bridge" (1835), where the whole plot depended upon that particular echo.

So we have found very little in the usual forms in which echo-poems previously appeared. The sonnet is forgotten, the importance of the device

[102] See "Notes and Queries," Series 1, v. IX, p. 153; Series 11, v. X, p. 10, 55, 76.
[103] Which was long-lived and popular on the British stage as "Follies of a Day."
[104] See Appendix.
[105] See Appendix.
[106] See Appendix.

in drama is neglected, the pastoral treads the stately measure of the heroic couplet. It is only as we come to the later outburst of genuine song in what is known as the Romantic "period" that we find any echoes. And these when we do find them are reminiscent of a very uncharacteristic type, that type of a semi-musical nature which may not honestly be an echo at all, which appeared in the masques and court "revels" of Ben Jonson, and William Browne. It is not, of course, possible to include Shelley's powerful poem "Prometheus Unbound" (1820) within the category of masques and revels any more than within that of the drama, and yet the use of the echo-device is almost identical with that in Jonson and Browne. Thus do merely technical details leap across the centuries irrespective of methods and environments.

It will be noticed that there is another important point of similarity with Jonson, for here as in "Cynthia's Revels" the echoes develop an entirely independent voice with separate speech of their own.

To this should be added a song containing an echo chorus as follows:

Echo in the hollow glen,
Wake ye from your stilly sleep;
Let us hear your voice again,
Clear and deep,
Clear and deep!

contained in a little book edited by William B. Bradbury, published by M. H. Newman & Co., 199 Broadway, New York, in 1847, which illustrates again how close the echo may sometimes be to mere musical refrains.

. . . .

These concluding pages of this paper will illustrate, by their haphazard and formless arrangement, exactly what has occurred in the later history of the echo-device which reached the end of its development during the Elizabethan period and since then has been dropped and spasmodically taken up again, now and then, here and there.[107] But each poem which I shall cite here will represent almost a totally different thing, except that the device seems now to be used with a sharp-pointed pen, sharp with wit or sharp with satire. The first called "Echo" by John Godfrey Saxe is purely a humorous application.

I asked of Echo, t'other day
(Whose words are often few and funny).
What to a novice she could say
Of courtship, love, and matrimony.
Quoth Echo plainly, — "Matter o' money!"

Whom should I marry? Should it be
A dashing damsel, gay and pert,
A pattern of inconstancy;
Or selfish, mercenary flirt?
Quoth Echo, sharply, — "Nary flirt!"

[107] A few scattered verses are given by William S. Walsh in his "Handbook of Literary Curiosities," p. 260 ff.

What if, aweary of the strife
That long has lured the dear deceiver,
She promise to amend her life,
And sin no more; can I believe her?
Quoth Echo, very promptly, — "Leave her!"

But if some maiden with a heart
On me should venture to bestow it,
Pray, should I act the wiser part
To take the treasure or forego it?
Quoth Echo, with decision, — "Go it!"

But what if, seemingly afraid
To bind her fate in Hymen's fetter,
She vow she means to die a maid,
In answer to my loving letter?
Quoth Echo, rather coldly, — "Let her!"

What if, in spite of her disdain,
I find my heart intwined about
With Cupid's dear delicious chain
So closely that I can't get out?
Quoth Echo, laughingly, — "Get out!"

But if some maid with beauty blest,
As pure and fair as Heaven can make her,
Will share my labour and my rest
Till envious Death shall overtake her?
Quoth Echo, (sotto voce), — "Take her!"

The next poem, with the Greek title, EI' 'ΕΧΩ 'ΑΝΑΜΩΛΑΤΤΩ, was first published in the Harvard "Lampoon." But the author, Jefferson Butler Fletcher, has long been a student of Renaissance Literature and in all probability did a pure "stunt-piece" in imitation of the earlier forms.[108]

Tell me, Echo, tell me truly, —
Does there dwell beneath the sun
E'er a maid, whose heart unruly,
By my beauty has been won?
Echo answered: "One."

Is she tiny, fairy-like, vivacious,
Buoyant as the lightest ether?
Or is she tall, majestic, gracious;
A queen beloved by all beneath her?
Echo murmured: "Neither."

[108] From the Harvard "Lampoon," March 12, 1886. The poem was not reprinted in the author's later volume of collected poetry. From "The Month," by Albert Smith & John Leech. Nov. 1851. Published at the office of "The Month," No. 3, Whitefriars Street. (p. 342) we can cite the following further evidence of the purely humorous use of the device in the 19th century:

ECHOES OF THE MONTH

Where is the building that once charmed all London?
Echo: *All undone.*
What thing from Bramah did his Hobbs take ill?
Echo: *His obstacle.*
What will those busses do that take a penny?
Echo: *Take up any.*

Has she pure, pale tint of Poesy.
    Whose showiness makes blush dismayed
The snow? Or is she rich and rosy —
    A Phyllis, bright and comely, speak?
        Echo: "Comme l'as pique."

And then her eyes, two limpid wells,
    Each guarded by a silken fence,
What is their charm, outspelling spells?
    Whence comes it? May I not ask whence!
        Echo giggled: "Squints."

Ah! Heavy'd seem Olympic bread,
    Though Hera's home-made yeast-cake leavens,
Beside the lightness of that tread —
    Those fairy shoes, O blissful heavens!
        Echo said: "Full 'levens."

Wouldn't all the world be willing
    To give all the world's delight;
If to seize those kisses thrilling,
    With no niggard hand, he might?
        Echo: "Nigger dandy might."

By Jove! you jade, you! that is too much;
    You're carrying things a step too far;
For one more such I'll make you rue much;
    I swear it, by great Persia's Shah!
        Echo sneered: "Ah, pshaw!"

Well, I forgive you ere we part,
    Though you've made me a sorry martyr.
But don't try too hard to be smart,
    Lest some day you should catch a Tartar.
        Echo simpered: "Ta-ta."

"L'Echo," from François Coppée (see Appendix), rather continues in the modern tendency, if not toward humor, at least toward that discreet humor which is known as society verse.

Another, "Eco y Yo" (see Appendix), is in Spanish, by a South American, simply to show how far the technical trait has spread. It may bob up in Chinese next. This poem is by Ruben Darío (1868–1916) and has not, so far as I know, been translated.[109]

The next poem carries us into still another country: it is a poem called "The Echo" translated from Heine.[110]

Through the lovely mountainland
    There rode a cavalier.
'Oh, ride I to my darling's arms,
    Or to the grave so drear?'
    The Echo answered clear,
    'The grave so drear.'

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[109] It is included by Mr. Fitzmaurice-Kelly as No. 205 in "The Oxford Book of Spanish Verse."
[110] From "Songs of the Road," by Arthur Conan Doyle, London, 1911, p. 119.

So onward rode the cavalier
    And clouded was his brow,
'If now my hour be truly come,
    Ah well, it must be now!
    The Echo answered low,
'It must be now.'

The next echo-poem which I am giving, and it is the last, is the strangest manifestation of a very strange device. A technical trick, used mostly in periods of great artificial fantasy, is taken up by a poet of a nation at war and used as it had previously been used for political satire. The analogy is close enough to the poems about Napoleon, Jesuits, and Roundheads to prevent too great amazement; but the use of such an intricate, technical device is particularly strange because poems of the present war, especially German poems, have almost all been written in strong and simple meters and stanza forms, bare of any unnecessary decorative devices or signs of sheer cleverness. Yet here is a highly decorated poem whose author evidently expected the echoes to be heard above the whirring noise of Zeppelins. and above the crash of cannon that speak the name of Krupp.

Echolied

Erst fuhr der eine uns ans Bein,
Der andre kläffte hinterdrein,
Von hinten sprang der dritte vor —
So einte sich des edle Korps
In einem biss'gen Klumpen —
    Lumpen!

Mit ihrer Schn — ute riesengross,
Wie gehn sie druff! Wie ziehn sie los!
Wie belfern sie voll Hass und Hohn!
Sie feiern es im voraus schon,
Dass sie uns überwanden —
    Wann denn?

Ihr Helden, nur gemach, gemach!
Jetst ist der deutsche Michel wach!
Er nimmt die Peitsche — hui, es knallt —
Passt auf, am Ende setzt es bald
Statt der Triumphgesänge
    Senge![111]

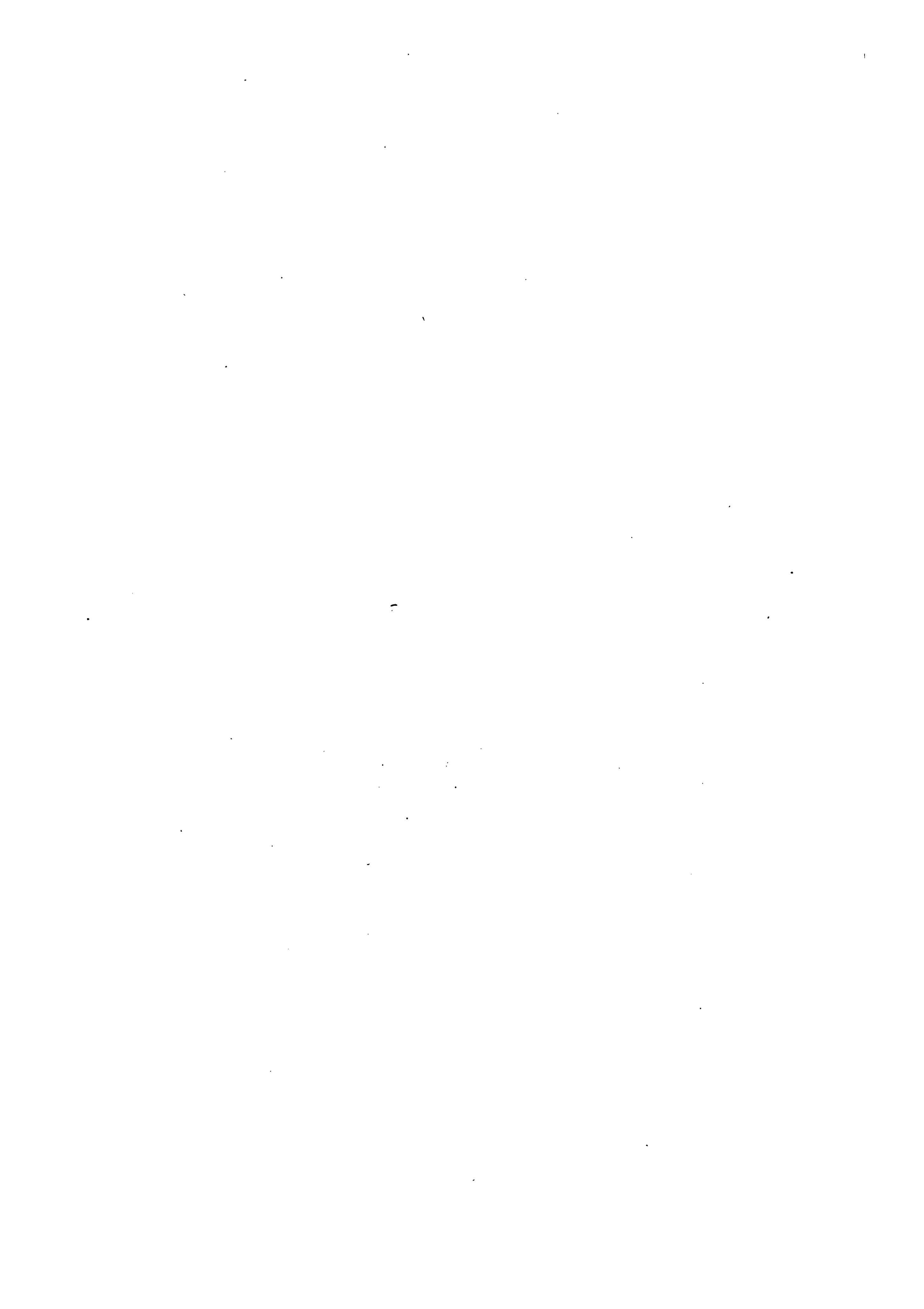
And here our collection and our comments end. The use of the echo-device has been well nigh forgotten for something over two hundred years. But there were days when the trick was a popular one, when like *Jaques* we might come running with the cry, "A fool, a fool! I met a fool i' the forest." but ours would not be so sad a tale. These echoes, which have practically passed out of our literature as something unnatural, yet had their astonishing vogue and their adaptability.

The variety of uses to which the device was put — for horror in the tragedy of blood, for humor in burlesquing pieces, for characterization in

[111] By Hedwig Stephan, taken from "Der Heilige Krieg, Gedichte aus dem Beginn des Kampfes," reprinted from "Kladderadatsch." I noted in a daily paper one other German echo-poem, about the war, entitled "Das Echo."

comedy, for support to a despondent lover in dreamy soliloquies, for pretty compliment in sonnet form, for cynical reflection in lyric introspection, for serious worship of Heaven and God, for bitter and dangerous political satire — the very variety of uses renders the type interesting. And if we consider it too artificial a thing we have only to recall with Mr. Lowes Dickinson that the literature and art of the past can never be dead. "It is the flask where the geni of life is imprisoned; you have only to open it and the life is yours." Thus through shifting lights and shadows of the changing centuries we pursue our fleeting echoes, now deluded into praise or blame of Venus, now hearkening to political polemics, now trembling at thoughts of spilt blood and ghostly vengeance, now joining in the musical masques of rare Ben Jonson the princely compliment and the formal praise, now lauding that Gloriana whose honor so many poets have sung, now worshipping at our own adorable shrine and repeating the pleasant, courtly phrases of the lovers of three hundred years ago.

And if the mood of this paper has been a bookish one, if musty tomes seem to predominate over the soft green of rocky woodland glens or the sheer bold beauty of high blue noon, it requires but a word to remind us that the disembodied spirit of Echo still awaits our call. It requires but a shout and a pause to remind us that echoes are realities. The firing of a gun or the blowing of a train whistle will elicit a reply from some far-off hillside. But perhaps we are too sophisticated and too meticulous of our dignity to indulge in idle banter with an idle nymph. We leave it to the boys whose shouts are unrestrained. As a lad, I used to row out on Lake Champlain into the quiet of twilight, when the sun had gone down in a crimson flare behind the shadowy Adirondacks. I would pull away from shore and then indulge in curious calls, whistles, and shouts, taking great delight as from various bays which indented the shore, the darkened woods gave back my cries. But, alas, I am a boy no longer, and now I seek echoes not amid the beauties of a Vermont lake-side, but among printed rhymes by the poets of other years.



APPENDIX

Shelley's "Epipsychidion" (1821), l. 225 et seq.:

But She, whom prayers or tears then could not tame,
Passed, like a god throned on a wingèd planet,
Whose burning plumes to a tenfold swiftness fan it,
Into the dreary cave of our life's shade;
And as a man with mighty loss dismayed,
I would have followed, though the grave between
Yawned like a gulf whose spectres are unseen:
When a voice said: — "O thou of hearts the weakest,
The phantom is beside thee whom thou seekest."
Then I — "Where?" — the world's echo answered "Where?"
And in that silence, and in my despair,
I questioned every tongueless wind that flew
Over my tower of mourning, if it knew
Whither 'twas fled, this soul out of my soul.

Tennyson's "Lancelot and Elaine" (1859), l. 1766 et seq.:

"Fret not yourself, dear brother, nor be wroth,
Seeing it is no more Sir Lancelot's fault
Not to love me than it is mine to love
Him of all men who seems to me the highest."
"Highest?" the father answer'd, echoing "highest?"
(He meant to break the passion in her) "nay,
Daughter, I know not what you call the highest;
But this I know, for all the people know it,
He loves the Queen, and in an open shame:
And she returns his love in open shame;
If this be high, what is it to be low?"

This may be supplemented by an example from "The Princess" (1847), used for rhythmical effect and for the onomatopœia.

The splendor falls on castle walls,
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river;
Our echoes roll from soul to soul,
And grow forever and forever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

From Kipling's Garden of Eden scene "The Story of the Gadsbys":

Captain and Mrs. Gadsby sing a song of Vanity, at end of the honeymoon, the last verse of which goes:

BOTH TOGETHER *(Con brio, to the horror of the monkeys who are settling for the night)* —

"Vanity, all is Vanity," said Wisdom, scorning me —
I clasped my true love's tender hand and answered frank and free-ee: —
"If this be Vanity who'd be wise?
If this be Vanity who'd be wise?
If this be Vanity who'd be wi-ise?
(Crescendo) Vanity let it be!"

MRS. G. *(Defiantly to the gray of the evening sky)* "Vanity let it be!"
ECHO *(From the Fagoo spur)* Let it be!

"The Haunted Tower," an opera by Jas. Cobb (1789). Here we have a pseudo-echo. Some of a small party fear that a ghost is in the haunted chamber, others of the party quite stoutly declare it to be but an echo which repeats the final syllables — when as a matter of fact it is a man replying:

Baron: Where's the echo you conjured up just now?
Robert: Indeed, we heard an echo.
Baron: Did you? well, sing you then, and let me hear it. I'll show you a pattern of resolutions, you rapscallions.
Robert: Now mark, my Lord. (Sings.) "And we'll be wondrous merry."
Lord W. (Behind, in Robert's voice): "And we'll be wondrous merry."
Baron: (Alarmed) Egad, but it's an odd sort of an echo.
Lewis: Suppose your honour was to speak to it, perhaps it would answer you civilly.
Baron: O! I dare say it will have a proper respect for my dignity: what are you, ghost or spirit?
Lord W. (In the Baron's voice): "Ghost or spirit."
Baron: (Very much frightened) O lord! O lord! why, why don't some of you speak to me? what — what — are you afraid of? Robert, what makes you look so pale? For my part — I — I — I don't believe in apparitions.
Lewis: Egad then it is haunted by a jolly spirit; so here's to the ghost! (Sings.) "And we'll be wondrous merry."
Lord W. (Behind): "And we'll be wondrous merry."

From Thomas Holcroft, "The Noble Peasant," 1786. Though Holcroft was a professed admirer of Pope, "The Noble Peasant" shows no traces of the rigidity of the early 18th century or of what De Quincey called "the spurious Arcadia of the opera stage."

Act I, Scene II.

Edwitha *begins to sing. Responses are heard from the wood.*
Ye rocks and caves, with deep resounding voice,
Ref. *With deep resounding voice.*
[Edwitha *and* Adela *are surprised.*]
Edw. Did you hear, Adela?
Ade. Yes, yes; I heard.
Edw. Once more.

SONG. Edwitha

Ye rocks and caves, with deep resounding voice,
Ref. *With deep resounding voice.*
Bid Echo, who, your haunts among,
Can mimic well the Shepherd's song,
Or Herdsman's hoarser throat;
Ref. *Or Herdsman's hoarser throat.*
Or with the festive Villager rejoice,
Can chirp to all the winged throng;
Can oft repeat the jolly Plough-boy's song;
Bid gentle Echo ease my grief.
Ref. *Ease your grief.*
And tell me is my Harold safe.
Ref. *Harold's safe.*

Edw. This is enchantment, Adela! 'Tis sure some kind Spirit sent to comfort me.

Ade. I can't tell how kind he may be, but I have discovered the Spirit. Come, come from your hiding place, Mr. ———, and let us know what and who you are.

Adela *goes toward a tuft of trees, from whence enter* Leonard *with his flute.*

From "Coelina" by Guilbert de Pixerécourt (1800). Coelina in the final scene where the stage "représente un lieu sauvage":

Truguelin: Ces mots terribles retentissent sans cesse à mon oreille: Point de repos pour l'assassin... Vengeance... Vengeance (On entend résumer l'écho. Truguelin se retourne avec effroi.) Où suis-je? quelle voix menaçante... Ciel! que vois-je! ce pont, ces rochers, ce torrent... C'est là que ma main criminelle versa le sang d'un infortuné.

[This scene, as brought to the English stage by Holcroft in *A Tale of Mystery* (1802), does not have an echo.]

L'Echo

By François Coppée

J'ai crié dans la solitude:
"Mon chagrin sera-t-il moins rude,
Un jour, quand je dirai son nom?"
Et l'écho m'a répondu: "Non."

"Comment vivrai-je, en la détresse
Qui m'enveloppe et qui m'oppresse.
Comme fait au mort son linceul?"
Et l'écho m'a répondu: "Seul!"

"Grace! Ce sort est trop sévère!
Mon coeur se révolte! Que faire
Pour en etouffer les rumeurs?"
Et l'écho m'a répondu: "Meurs!"

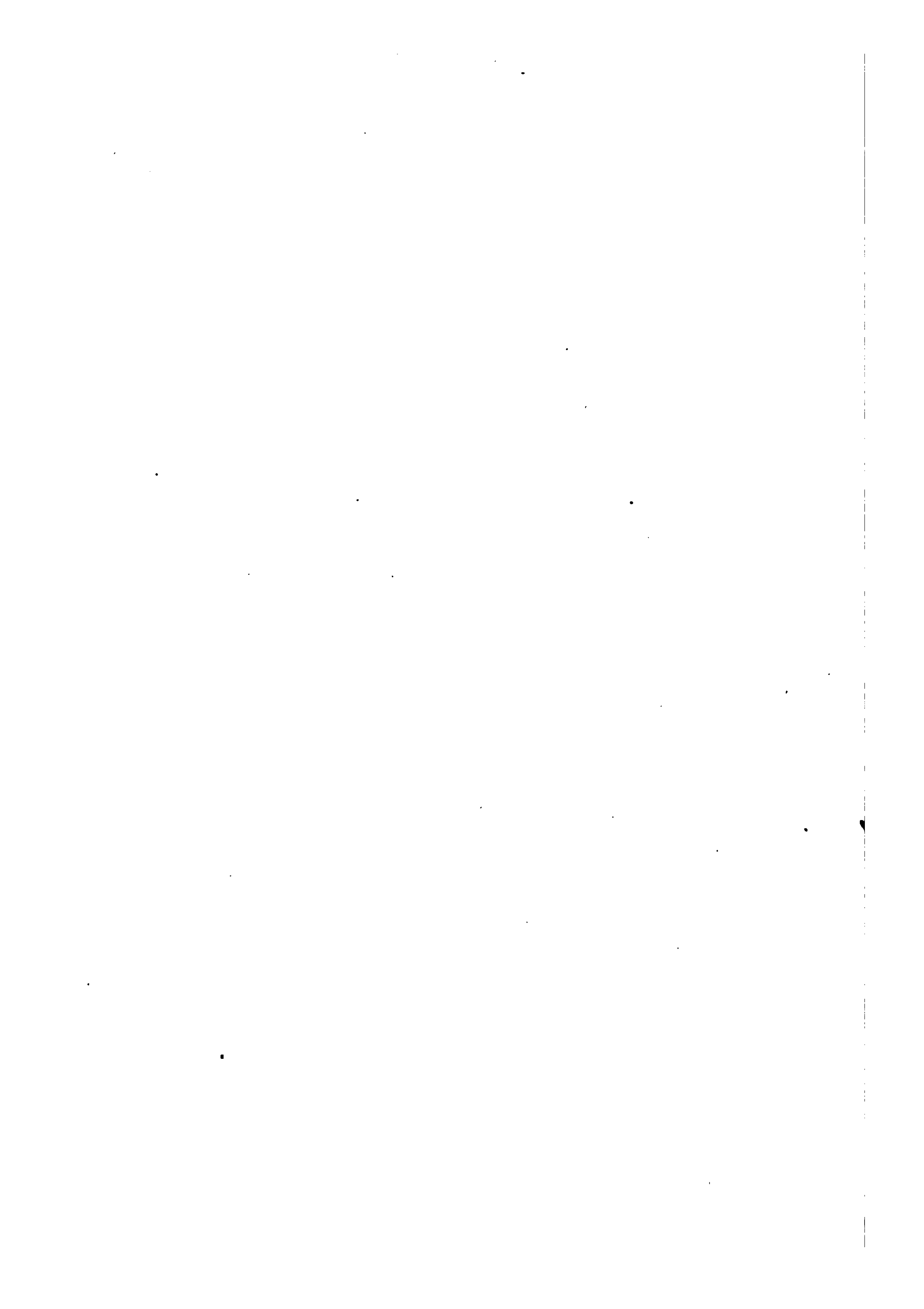
Eco y Yo

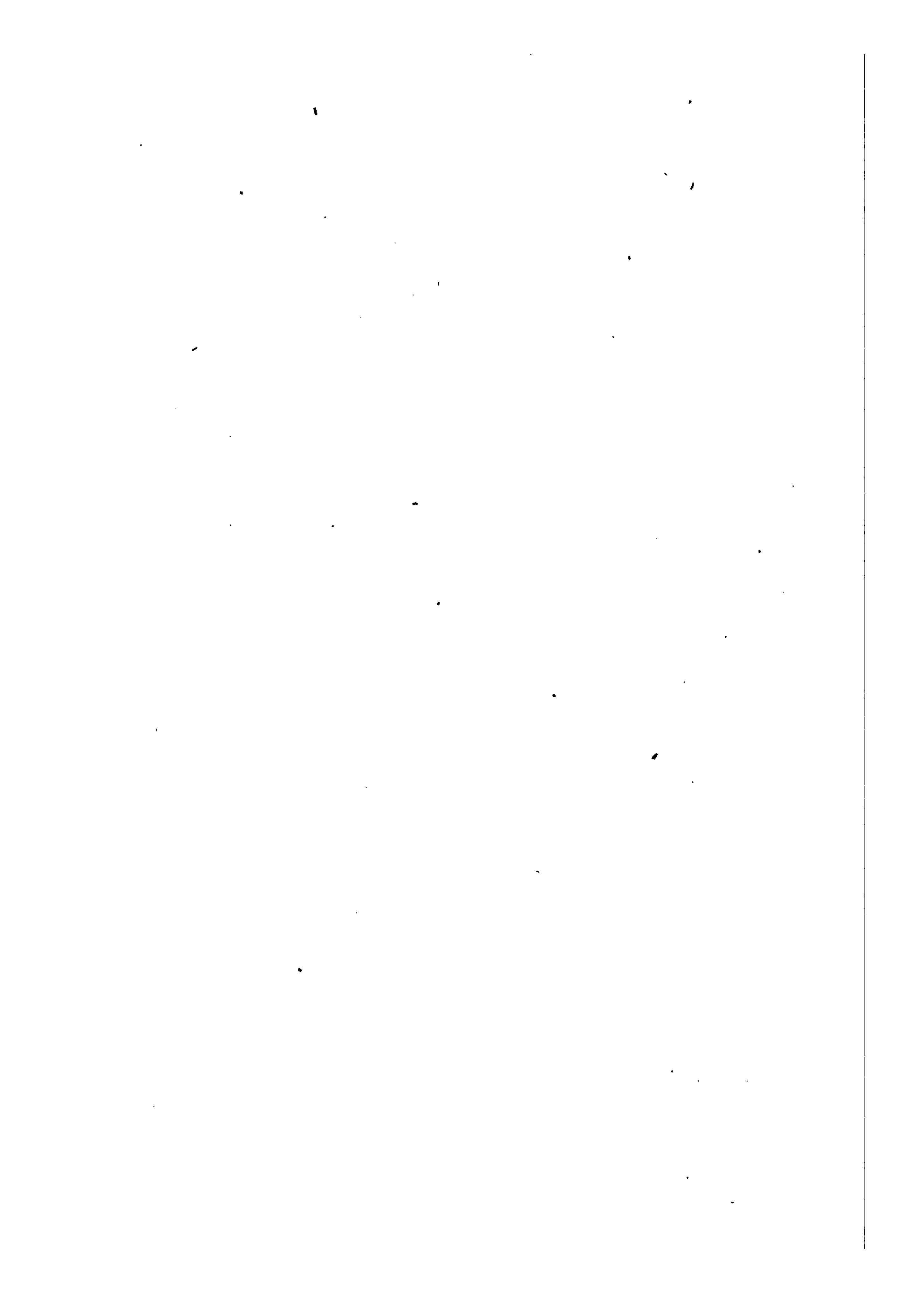
— Eco, divina y desnuda,
como el diamante del agna,
mi musa estos versos fragna
y necesita tu ayuda,
pues sola peligros teme.
— ¡ Heme !

— Tuve en momentos distantes,
antes,
que amar los dulces cabellos
bellos,
de la ilusión que primera
era,
en mi alcázar andaluz
luz,
en mi palacio de moro
oro,
en mi mansión dolorosa
rosa.
Se apagó como una estrella
ella
Deja, pues, que me contriste.
— ¡ Triste !
¡ Se fué el instante oportuno !
— ¡ Tuno !

— ¿ Por qué, si era yo suave
ave,
que sobre el haz de la tierra
yerra
y el reposo de la rama
ama ?
Guióme por varios senderos
Eros,
mas no se portó tan bien
en
equivarme los risueños
sueños,
que hubieran dado a mi vida
ida,
menos crueles mordeduras
duras.
Mas hoy el duelo ann me acosa.
— ¡ Osa !
— ¡ Osar, si el dolor revuela !
— ¡ Vuela !
— Tu voz ya no me convence.
— vence.
— ¡ La suerte errar me demanda !
— ¡ Anda !
— Mas de Ilusión las simientes...
— ¡ Mientes !
— ¿ Y ante la desesperanza ?
— Esperanza.
Y hacia el vasto porvenir
ir.
— Tu acento es bravo, annque seco
Eco.

Sigo, pues, mi rumbo, errante,
ante
los ojos de las rosadas
hadas.
Gusté de Amor hidromieles,
mieles;
probé de Horacio divino,
vino;
Entre ȷí en mis delirios
lirios.
Lo fatal con sus ardientes
dientes
apreto mi connovida
vida;
mas me libró en toda parte
arte.
Lista está a partvi mi barca.
arca,
do va mi gala suprema.
— Rema
— Un blando mar se consigne
— Signe.
— La aurora rosas reparte.
— ¡ Parte!
Ya la ola que te admira
mira,
y a la sirena que enchanta
¡canta!





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